

# Church Song

F-46.103

Se 45c

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

SCC  
4344

F  
12/10/55  
7-4344





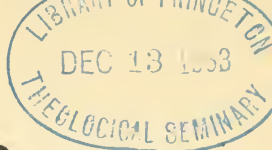


Digitized by the Internet Archive  
in 2012 with funding from  
Calvin College

<http://archive.org/details/churchsongre89evan>



# Church Song.



—:0:—

## A REPERTORY OF MUSIC

FOR THE RENDERING OF THE

RESPONSES, CANTICLES, PSALMS & HYMNALS

OF THE

**Evangelical Lutheran Church.**

BY

JOSEPH A. SEISS, D. D.,

Pastor of the Church of the Holy Communion, Philadelphia,

AND

CHARLES PILLING ENGELMANN.

---

*NEW AND ENLARGED EDITION.*

---

PHILADELPHIA:  
LUTHERAN BOOK STORE.

1889.





# PREFACE.



Though prepared to meet local necessities, this Book has met with so much favor as to exhaust previous issues and to call for another edition. In sending it once more to press, the opportunity has been embraced to revise and enlarge it, and thus to adapt it to a more general use. A new form for Morning Service, a third *Gloria in Excelsis*, a new *Sanctus*, and an Appendix of 44 popular Metrical Tunes, have been added to this edition. The Music throughout, in addition to what has been written expressly for this Book, has been selected with much care, from all sources, ancient and modern, classic and popular, in order to furnish ample materials for the appropriate and easy rendering of all parts of the worship prescribed in the various English Liturgies and Hymnals of the Evangelical Lutheran Church. The publication is mainly a matter of love, as many editions will need to be sold before the cost of its production can be reimbursed. But the department to which it is a contribution is so important, that it is thought worth while to make sacrifices to supply it well. May the Divine blessing accompany this effort to advance pure and worthy song in the house and worship of the Lord, and help His people to praise Him as becometh His excellency!

NOTE.—The musical markings will be readily understood by every musician. The two dots ( . . ), or the hyphen ( - ), indicate that the syllable preceding is to be held a little longer by way of emphasis. A particular beauty will be added by an observance of these marks. In the Psalms and Canticles, the words forming the cadences are printed in heavier type, that the eye may the more readily distinguish them from the recitative portions. The only general direction to be given is, to be careful not to render too slowly, which is the common fault, but with activity and animation. It is also very desirable that, in rendering the Hymns, all interludes between the verses should be abandoned as a tiresome, uncouth, and meaningless fashion. A pause, the length of a single bar, is in far better taste, and ample for the transition from one stanza to another.

# CONTENTS.

---

	PAGE
I. THE MORNING SERVICE.	
1. First Form .. .. .	5-18
2. Second Form .. .. .	19-24
II. THE HOLY COMMUNION.	
1. First Form .. .. .	25-32
2. Second Form .. .. .	33-38
III. EVENING SERVICE.....	39-46
IV. THE LITANY AND SUFFRAGES.....	47-57
V. THE CANTICLES.....	58-61
VI. THE PSALMS .. .. .	62-85
VII. METRICAL TUNES.....	89-206
VIII. APPENDIX OF METRICAL TUNES.....	207-231
IX. INDEXES.	
1. Alphabetical Index of Tunes, including Appendix...	232-234
2. Metrical Index, not including Appendix.....	235-237
3. Index of Appendix, Tunes and Metres .. .. .	238
X. CHORISTER'S REGISTERS, not including Appendix.	
1. For Book of Worship, (South.).....	239-243
2. " Book of Worship, (North.).....	244-249
3. " Church Book, (General Council.).....	250-255

# CHURCH SONG.

## MORNING SERVICE.

*Min.* IN THE NAME OF THE FATHER, AND OF THE SON, AND OF THE HOLY GHOST.

*Cong.*

A - men. Or, A - men, A - men, A - men.

*Min.* Beloved in the Lord! etc. Our help is in the Name of the Lord.

*Cong.*

Who made heaven and earth.

*Min.* I said, I will confess my transgressions unto the Lord.

*Cong.*

And Thou forgav-est the in- iq - ui - ty of my sin.

### *The Confession of Sin.*

*Min.* ALMIGHTY GOD, our Maker and Redeemer, we poor sinners confess unto Thee, etc. *Ending:* to the end that by Thy grace we may come to everlasting life, through Jesus Christ our Lord.

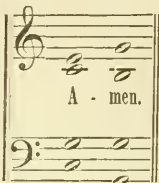
*Cong.*

A - men.

MORNING SERVICE.

¶ Then the Minister, standing, shall pronounce  
The Absolution.

ALMIGHTY GOD, our heavenly Father, hath had mercy upon us, and for the sake of His dear Son, forgiveth us all our sins. To them that believe on His Name, He also giveth power to become the sons of God, and bestoweth upon them His Holy Spirit. *He that believeth, and is baptized, shall be saved. Grant us, O Lord, this salvation.*



¶ Then, all standing to the close of the Collect, shall be sung or said :

The Introit.

¶ The Introit appointed for the Day shall be used. It being said by the Minister, the Gloria Patri shall be sung or said by the Congregation.

¶ The Introit, except in the week before Easter, shall always end with the

Gloria Patri.

GLORIA PATRI. No. I.

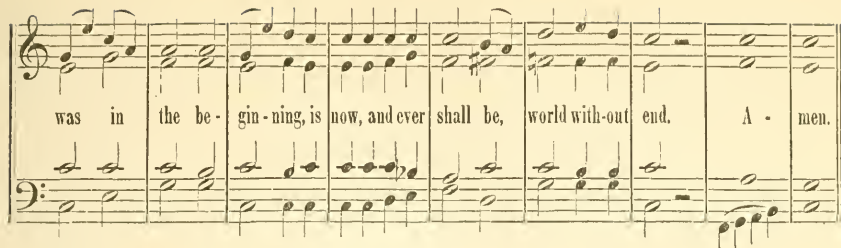
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As it

was in the be - gin - ning, is now, and ev - er shall be, world with - out end. A - men.

GLORIA PATRI. No. II.

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost: As it

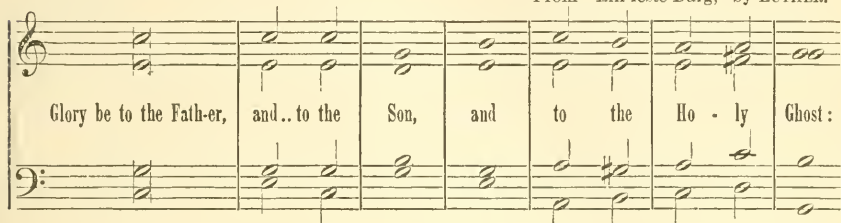
MORNING SERVICE.



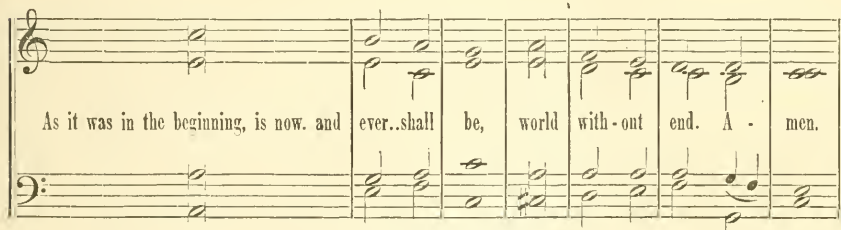
was in the be-gin-ning, is now, and ever shall be, world with-out end. A - men.

GLORIA PATRI. No. III. Chant No. I.

From "Ein feste Burg," by LUTHER.



Glory be to the Fath-er, and..to the Son, and to the Ho - ly Ghost :



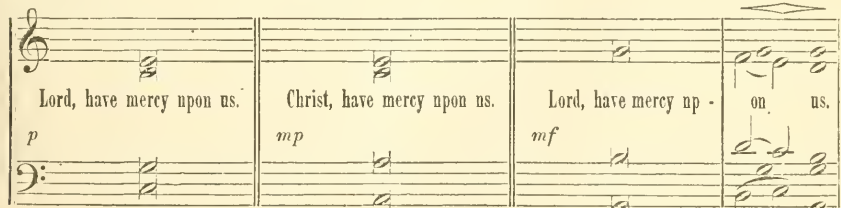
As it was in the beginning, is now. and ever..shall be, world with-out end. A - men.

¶ Then shall follow the

*Kyrie.*

¶ The Kyrie may be said by the Minister, and sung or said after him by the Congregation, as here followeth ; or it may be sung or said but once by the Minister and Congregation together.

*Min.* Lord, have mercy upon us. | *Min.* Christ, have mercy upon us. | *Min.* Lord, have mercy upon us.



Lord, have mercy upon us. *p* | Christ, have mercy upon us. *mp* | Lord, have mercy upon us. *mf*

MORNING SERVICE.

¶ Then shall be sung the Gloria in Excelsis, as here followeth; or instead of it may be sung the Te Deum Laudamus, or another Hymn of Praise.

¶ When the Te Deum is used, the Minister shall say, We praise Thee, O God. When the Gloria in Excelsis is used, he shall say:

Glory be to God on high!

And the Congregation shall sing:

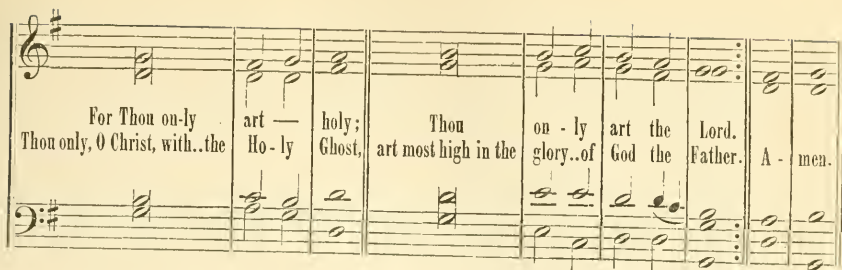
GLORIA IN EXCELSIS. No. I.

Glory be..to God on high, and on earth we glorify Thee, we give thanks to } peace, good will towards men. We praise Thee, we } wor - ship Thee, } Thee for Thy great glory. bless Thee, we }

O Lord God, heaven - ly King, God the Fa - ther Al - mighty. O Lord, the only - Je - sus Christ; O Lord God, } Son — of the Father, Lamb of God, }

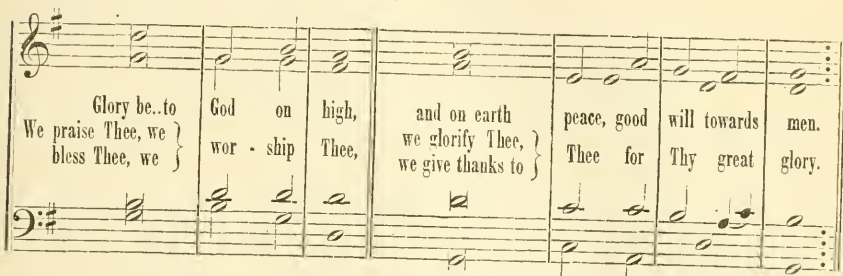
That takest away..the sins ..of the world, have mer-cy up - on us. Thou that takest away..the sins ..of the world, re - ceive our prayer. Thou that sittest at the right hand..of God the Father, have mer-cy up - on us.

MORNING SERVICE.



For Thou on-ly art — holy; Thou on - ly art the Lord.  
Thou only, O Christ, with..the Ho - ly Ghost, art most high in the  
glory..of God the Father. A - men.

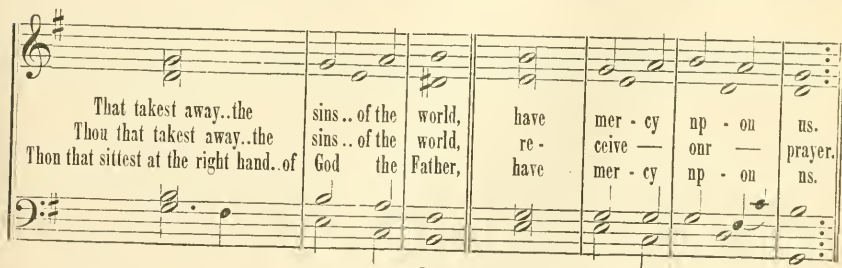
Or, GLORIA IN EXCELSIS. No. II.



Glory be..to God on high, and on earth peace, good will towards men.  
We praise Thee, we wor - ship Thee, we glorify Thee, } we give thanks to } Thee for Thy great glory.  
bless Thee, we }



O Lord God, heavenly King, God the Fa - ther Al - mighty.  
O Lord, the only-begotten Son, Je - sns Christ; O Lord God, Lamb of God, Son — of the Father.



That takest away..the sins..of the world, have mer - cy np - on us.  
Thou that takest away..the sins..of the world, re - ceive — our — prayer.  
Thou that sittest at the right hand..of God the Father, have mer - cy np - on ns.

MORNING SERVICE.

For Thou on-ly art — holy; Thou on-ly art the Lord.  
 Thou only, O Ho-ly Ghost, art most high..in the } glory..of God the Father. A- men. A- men.  
 Christ, with..the }

¶ Then shall the Minister say:  
 The Lord be with you.  
 ¶ The Congregation shall sing:

*pp* And with thy spir - it.

¶ Then shall the Minister say the Collect appointed for the Day.  
 ¶ The Collect ended, the Congregation shall sing:

A - men.

¶ Then shall the Minister read the Epistle for the Day.

The Epistle.

¶ The Epistle ended, the Minister shall say:  
 Here endeth the Epistle.

¶ Then shall the Hallelujah be sung, except in the week before Easter.

HALLELUJAH. No. I.

HALLELUJAH. No. II.

Hal - le - lu - jah, Hal - le - lu - jah. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.



MORNING SERVICE.

HALLELUJAH. No. III.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

¶ *Instead of the simple Hallelujah, a Sentence for the Season of the Church-Year may be sung with it; or a Psalm or Hymn may be sung after the Hallelujah.*

*The Hallelujah and Sentence.*

FOR THE ADVENT SEASON.

*f* Hal - le - lu - jah! *p* Re - mem - ber, O Lord, Thy ten - der mer - cies: for

they have been, for they have been *p* ev - er of old. *f* Hal - le - lu - jah!

FOR THE EPIPHANY SEASON.

*f* Hal - le - lu - jah! O praise the Lord, all ye na-tions: and laud Him, all ye

MORNING SERVICE.

*p* *p* *cres.*

peo - ple. For His mer - ci - ful kind - ness is great to - ward us: and the

*cres.* *f*

truth of the Lord en - dur - eth for - ev - er. Hal - le - lu - jah!

FOR THE PASSION SEASON.

*p*

Christ hath hum - bled Him - self, and be - come o - be - dient un - to death:

*mf* *p dim.* *pp*

ev - en the death of the Cross.

MORNING SERVICE.

FOR THE EASTER SEASON.

*Allegro.*

Hal - le - lu - jah! Christ our Pass - ov - er is sac - ri - fi - ced for us. Hal - le - lu - jah!

FOR THE SEASON OF PENTECOST.

*Moderato.*

Hal - le - lu - jah! Thou send - est forth Thy Spir - it,

they are cre - a - ted, they are cre - a - ted: and Thou re - new - est the

face of the earth. Hal - le - lu - jah! Hal - le - lu - jah!

MORNING SERVICE.

FOR THE SUNDAYS AFTER TRINITY.

*f* *p*

Hal - le - lu - jah! O Lord, deal with Thy ser - vant ac - cord - ing un - to Thy

*p* *cres.*

mer - cy: and teach me Thy stat - utes. I am Thy ser - vant, give me un - der - stand - ing:

*f* *ff*

that I may know Thy tes - ti - mo - nies. Hal - le - lu - jah!

Or this:

*f* *f*

Hal - le - lu - jah! Bless - ed be the Lord God of our fa - thers:

MORNING SERVICE.

praise Him, and high-ly ex- alt Him for- ev- er. Hal- le- lu- jah!

*f*

¶ *Then shall the Minister announce the Gospel for the Day, saying :*

The Holy Gospel is written in the — Chapter of St. —, beginning at the — Verse.

¶ *The Congregation may sing :*

GLORIA TIBI. No. I.

Or, GLORIA TIBI. No. II.

Glo- ry be to Thee, O Lord! Glo- ry be to Thee, O Lord!

¶ *Then shall the Minister read :*

*The Gospel for the Day.*

¶ *The Gospel ended, the Minister shall say : Here endeth the Gospel, and the Congregation shall stand up, unless they have stood at the reading of the Gospel, and shall sing :*

LAUS TIBI. No. I.

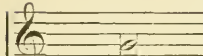
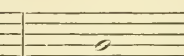
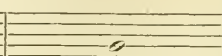
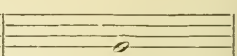
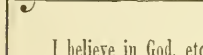

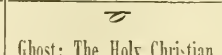
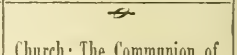
Or, LAUS TIBI. No. II.

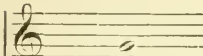
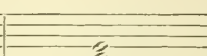

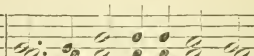
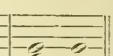

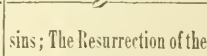

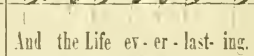
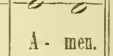
Praise be to Thee, O Christ! Praise be to Thee, O Christ!

MORNING SERVICE.

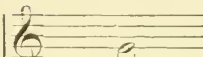
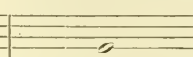
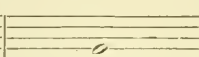
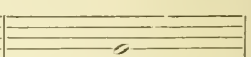
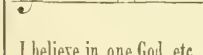
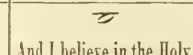
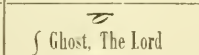
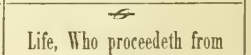
Then shall the Creed be said or sung by the Minister and the Congregation. Either the Apostles' or the Nicene Creed may be used, but if there be a Communion, the Nicene Creed shall be used.

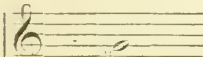
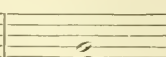
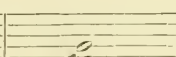
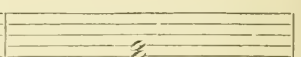
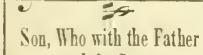
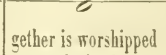
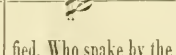
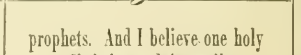
The Apostles' Creed.

			
I believe in God, etc.,	I believe in the Holy	Ghost; The Holy Christian	Church; The Communion of
			

				
Saints; The Forgiveness of	sins; The Resurrection of the	body;	And the Life ev - er - last - ing.	A - men.
				

The Nicene Creed.

			
I believe in one God, etc.,	And I believe in the Holy	{ Ghost, The Lord and Giver of	Life, Who proceedeth from the Father and the
			

			
Son, Who with the Father and the Son to-	gether is worshipped and glo-ri-	fied, Who spake by the	prophets. And I believe one holy Christian and Apostolic
			

MORNING SERVICE.

Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the Life of the world to come. A - men.

¶ Then shall the Minister announce the Hymn to be sung, and go into the pulpit.  
After the Hymn shall follow

*The Sermon.*

¶ When the Sermon is ended, the Congregation all standing up, and continuing to stand to the end of the Lord's Prayer, the Minister shall say :

The peace of God, which passeth all understanding, keep your hearts and minds through Christ Jesus unto everlasting life.

¶ Then shall the Congregation sing :

CHANT. No. II.

*mf*

Or, CHANT. No. III.

**C**REATE in me a clean | heart, O | God : ||  
 And renew..a right | spirit..with- | in — | me.  
 Cast me not away | from Thy | presence : ||  
 And take not Thy | Holy | Spirit | from me.  
 Restore unto me the joy..of | Thy..sal- | vation : ||  
 And uphold..me | with — | Thy free | Spirit.

MORNING SERVICE.

¶ Whilst this is sung, the Minister shall go to the Altar, and the singing ended, he shall offer prayer. He may use the Prayer given, or, if there be no Communion, the Litany, or the Suffrages, or a selection from the general and special Collects, or any other suitable prayer.

*The Prayer.*

¶ Then may the Minister make any needful announcements, and the Offerings of the Congregation be gathered. While the Offerings are being gathered, the Organist may play a voluntary, or the Choir sing some suitable sentence ending, upon the presentation of the Offerings, with

We thank Thee, O God, and praise Thy glo - rious Name; for  
all things come of Thee; and of Thine own have we giv - en Thee.

and after that shall follow a Hymn which shall end with a Doxology when there is no Communion. Whilst the Doxology is sung the Congregation shall stand.

¶ When the Doxology is ended, the Minister, standing before the Altar, shall pronounce

*The Benediction.*

The Lord bless thee, and keep thee.

The Lord make His face shine upon thee, and be gracious unto thee.

The Lord lift up His countenance upon thee, and give thee peace.

¶ The Congregation shall sing:

A - men.

Or,  
A - men, A - men, A - men.



# MORNING SERVICE.

(SECOND FORM.)

*Min.* In the Name, &c.

Musical notation for the first part of the service. It consists of a treble and bass staff in G major. The lyrics are: Cong. A - men.

*Min.* Our help is in, &c.

Musical notation for the second part of the service. It consists of a treble and bass staff in G major. The lyrics are: Cong. Who made heaven and earth.

*Min.* I said, I will confess my transgressions unto the Lord.

Musical notation for the third part of the service. It consists of a treble and bass staff in G major. The lyrics are: Cong. And Thou forgav-est the in-iqui-ty of my sin.

*At end of Confession.*

Musical notation for the end of the confession. It consists of a treble and bass staff in G major. The lyrics are: Cong. A - men.

*After the Absolution.*

Musical notation for after the absolution. It consists of a treble and bass staff in G major. The lyrics are: Cong. A - men.

*At end of Introit.*

## GLORIA PATRI. No. I.

FELHAM HUMPHREYS.

Musical notation for the Gloria Patri. It consists of a treble and bass staff in G major. The lyrics are: Glory be to the Fa-ther, As it was in the beginning, is now, and and..to the Son, ever shall be, and world with-out end. Ho-ly Ghost: men.

MORNING SERVICE.

GLORIA PATRI. No. II.

FROM N. HERMANN, 1560.

Glory be to the Fa-ther, and to the Son, and to the Ho-ly Ghost:

As it was in the beginning, is now, and ever shall be, world with-out end. A - men.

*ritard.*

KYRIE.

*Min.* Lord, have mercy upon us.

*Min.* Christ, have mercy, &c.

*Cong.* Lord, have mer - cy up - on us. Christ, have mer - cy

*Min.* Lord, have mercy upon us.

up - on us. Lord, have mer - cy up - on us.

MORNING SERVICE.

GLORIA IN EXCELSIS.

*ff* *Min.* Glory be to God on high.

CHARLES ZEUNER.

Glory be..to God on high, and on earth peace,good- will toward men.  
 We praise Thee, } we worship Thee, we glorify Thee, } to Thee for Thy great glory.  
 we bless Thee, }

*mf*  
 O Lord God, heavenly King, God the Fa-ther Al- mighty  
 O Lord, the only- } Je- sus Christ; O Lord God, } Son— of the Father.  
 begotten Son, }

*p*  
 That takest away..the sins..of the world, have mercy up- on us.  
 Thou that takest away..the sins..of the world, re- ceive our prayer.  
 Thou that sittest at the right..hand of God the Father, have mercy up- on us.

*ff*  
 For Thou only art- holy; Thou on- ly art the Lord.  
 Thou only, O Christ, } Ho-ly Ghost, art most } glory..of God the Father. A-men.  
 with..the }

MORNING SERVICE.

THE SALUTATION.

I. *Min.* The Lord be with you.

II.

Cong. And with thy spirit.

Cong. And with thy spirit.

After Collect.

I.

II.

III.

A - men.

A - men.

A - men.

After the Epistle.

THE HALLELUJAH.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

*ritard* - - - -

After the Announcement of the Gospel.

GLORIA TIBI. I.

II.

*ritard.*

Glo-ry be to Thee, O Lord.

Glo-ry be to Thee, O Lord.

MORNING SERVICE.

*At the end of the Reading of the Gospel.*

LAUS TIBI. I.

Musical score for 'LAUS TIBI. I.' in G minor, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The lyrics are: Praise be to Thee, O Christ.

II.

Musical score for 'LAUS TIBI. II.' in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The lyrics are: Praise be to Thee, O Christ.

I.

*After the Sermon.*

ANCIENT.

Musical score for 'After the Sermon.' in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The piece is marked 'p' (piano).

CREATE in me a clean heart, O God : ||  
 And renew..a right spirit..with- | in- | me.  
 Cast me not away | from Thy | presence : ||  
 And take not Thy | Holy | Spirit | from me.  
 Restore unto me the joy..of | Thy..sal- | vation : ||  
 And uphold..me | with- | Thy free | Spirit.

II.

THOMAS TALLIS, 1550.

Musical score for 'After the Sermon.' (Thomas Tallis, 1550) in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The piece is marked 'p' (piano).

*After the Benediction.*

I.

II.

III.

Musical score for 'After the Benediction. I.' in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The lyrics are: A - men.

Musical score for 'After the Benediction. II.' in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The lyrics are: A - men.

Musical score for 'After the Benediction. III.' in G major, 4/4 time. The melody is in the treble clef and the bass line is in the bass clef. The lyrics are: A - men, A-men, A - men.

## O PARADISE.

J. BARNBY.

*Andante.*

O Paradise! O Paradise! Who doth not crave for rest!  
 Who would not seek the happy land, Where they that loved are blest!  
 Where loyal hearts and true, Stand ever in the light,  
 All rapture through and through, In God's most holy sight.

O Paradise! O Paradise! I greatly long to see  
 That special place my dearest Lord In love prepares for me;  
 Where loyal hearts and true, Stand ever in the light,  
 All rapture through and through, In God's most holy sight.

Lord Jesus, King of Paradise, O keep me in Thy love,  
 And guide me to that happy land Of perfect rest above;  
 Where loyal hearts and true, Stand ever in the light,  
 All rapture through and through, In God's most holy sight.

AMEN.

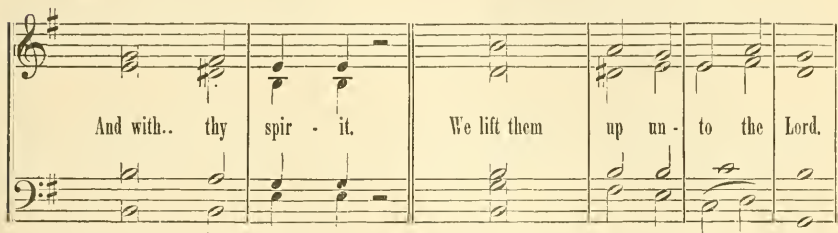
# The Holy Communion.

¶ Whilst the Hymn after the General Prayer is sung, the Minister shall uncover the Communion vessels, and devoutly prepare for the administration of the Holy Communion.

¶ The Minister, standing before the Altar, shall begin the Communion Service, as here followeth, the Congregation all standing to the end of the Agnus Dei.

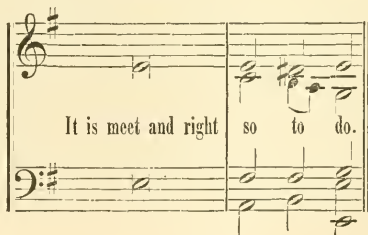
*Min.* The Lord be with you.

*Min.* Lift up your hearts.



And with.. thy spir - it. We lift them up un - to the Lord.

*Min.* Let us give thanks unto our Lord God.



It is meet and right so to do.

¶ After the Preface shall follow immediately:

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify Thy glorious Name; evermore praising Thee, and saying:

¶ Then shall be sung the

*Sanctus.*

THE HOLY COMMUNION.

SANCTUS. No. I.

*Andante. cres.*

pp Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heav - en and earth are full of Thy

*Allegro. ff* glo - ry; Ho - san-na in the high-est. *Ritenu. p* Bless - ed is He that com - eth in the

*Allegro. ff* Name of the Lord. Ho - san-na in the high-est. *fff* Ho - san-na in the high - est.

SANCTUS. No. II.

*Andante.* < >

pp Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth;



THE HOLY COMMUNION.

*P*

Heav'n and earth are full of Thy glo-ry, Thy glo-ry;

*Adagio.*

Ho-san-na in the high-est. Bless-ed is He that com-eth

*Andante.*

in the Name, the Name of the Lord. Ho-san-na in the

high-est, Ho-san-na in the high-est.

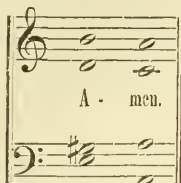
THE HOLY COMMUNION.

¶ Then may the Minister give Exhortation to those that be minded to receive the Lord's Supper, after which, turning to the Altar, and extending his hands over the Bread and Wine, he shall say:

The Lord's Prayer.

¶ Then shall the Congregation sing:

Then shall the Minister say:



“Our Lord Jesus Christ, in the night in which He was betrayed, took bread, etc.;" ending—"this do, as oft as ye drink it, in remembrance of Me.”

¶ Then shall be sung the

Agnus Dei.

AGNUS DEI. No. I.

Adagio. con espressione.

*p*  
O Christ, Thou Lamb of God, Thou Lamb of God, that tak'st a-way the

*pp*  
sins of the world, have mer-cy up-on us!

*mf*  
O Christ, Thou Lamb of God, Thou Lamb of God, that tak'st a-way the

THE HOLY COMMUNION.

sins of the world, have mercy up-on us!

O Christ, Thou Lamb of God, Thou Lamb of God, that tak'st away the

sins of the world, grant us Thy peace. A-men!

AGNUS DEI. No. II. Chant No. IV.

- O** CHRIST, Thou Lamb of God, that takest away..the | sins.. | of.the | world, ||  
 Have.. | mer-cy | up-on | us!
- O Christ, Thou Lamb of God, that takest away..the | sins.. | of.the | world, ||  
 Have.. | mer-cy | up-on | us!
- O Christ, Thou Lamb of God, that takest away..the | sins.. | of.the | world, ||  
 Grant | us.. | Thy.. | peace. || **A-men.**

THE HOLY COMMUNION.

¶ When all have communed, the Minister shall reverently cover what remaineth of the elements.

¶ Then, all standing, may be sung the

*Nunc Dimittis.*

CHANT No. V.



**L**ORD, now lettest Thou Thy ser-vant de- | part..in | peace: ||  
Ac- | cord-ing | to..Thy | word:

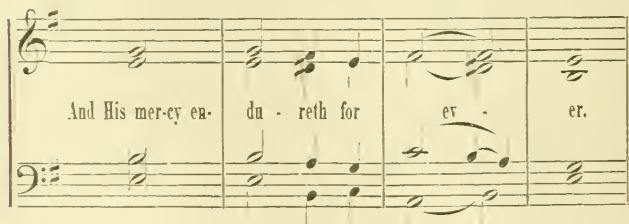
For mine eyes have seen | Thy..sal- | vation: ||  
Which Thou hast prepared before..the | face.. | of..all | people;

A light..to | lighten..the | Gentiles: ||  
And the glo-ry | of..Thy | peo-ple | Israel.

Glory be to the Fa-ther, | and..to the | Son, || and | to..the | Ho-ly | Ghost:  
As it was in the beginning, is now, and | ever..shall | be, ||  
World | with-out | end. A- | men.

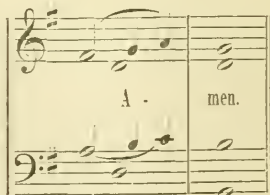
*The Thanksgiving.*

*Min.* O give thanks unto the Lord, for He is good.



*Min.* Almighty God, our Heavenly Father, we most heartily thank Thee, etc.; *ending:* through Jesus Christ, Thy dear Son our Lord, who liveth and reigneth with Thee, in the unity of the Holy Spirit, world without end.

¶ The Congregation shall sing:




THE HOLY COMMUNION.

¶ *Then may be sung a Doxology, after which the Minister shall say :*

Blessed be the Name of the Lord.

¶ *The Congregation shall sing or say :*



From now, henceforth, and for - ev - er.

A musical score for a four-part setting of the words "From now, henceforth, and for ever." The score is written on two staves, Treble and Bass, in the key of D major (one sharp). The melody is primarily in the Treble clef, with some accompaniment in the Bass clef. The lyrics are placed below the notes.

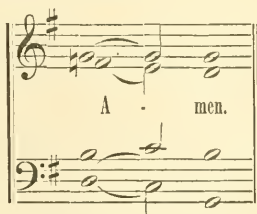
*Minister :*

The Lord bless thee, and keep thee.

The Lord make His face shine upon thee, and be gracious unto thee.

The Lord lift up His countenance upon thee, and give thee peace.

¶ *The Congregation shall sing :*



A - men.

A musical score for a four-part setting of the word "Amen." The score is written on two staves, Treble and Bass, in the key of D major. The melody is primarily in the Treble clef.

*Or this.*



A - men, A - men, A - men.

A musical score for a four-part setting of the words "Amen, Amen, Amen." The score is written on two staves, Treble and Bass, in the key of D major. The melody is primarily in the Treble clef.

THE HOLY COMMUNION.

POST BENEDICTION.

*pp* Lord, dis - miss us with Thy bless - ing, Fill our hearts with

joy and peace! O re - fresh us, O re - fresh us,

O re - fresh us, trav' - ling through this wil - der - ness.  
trav' - ling through this

THE HOLY COMMUNION.

ANOTHER FORM.

*Minister.* The Lord be with you.

Musical notation for the Minister's response and the congregation's response. The Minister's part is on a single treble clef staff. The congregation's part is on a grand staff (treble and bass clefs). The lyrics are: *Cong.* And with thy spir - it.

*Min.* Lift up your hearts.

Musical notation for the Minister's instruction and the congregation's response. The Minister's part is on a single treble clef staff. The congregation's part is on a grand staff (treble and bass clefs). The lyrics are: *Cong.* We lift them up un- to the Lord.

*Min.* Let us give thanks unto our Lord God.

Musical notation for the congregation's response. The part is on a grand staff (treble and bass clefs). The lyrics are: *Cong.* It is meet and right so to do.

Therefore with Angels and Archangels, and all the company of Heaven, we laud and magnify thy glorious Name; evermore praising Thee, and saying:

¶ *Then shall be sung the*

*Sanctus.*

THE HOLY COMMUNION.

SANCTUS. No. I.

ARR. FROM MOSENTHAL.

*Lento.*

Ho - ly, Ho - ly, Ho - ly Lord God of Sa - ba - oth.

Heav - en and earth are full, are full of Thy glo - ry.

*a tempo.*

Ho - san - nah, Ho - san - nah, Ho - san - nah in the high - est.

*staccato.*

*ff* Bless - ed is He that com - eth in the Name of the Lord.

*allegretto.*

*cres.*

*f* Ho - san - nah, Ho - san - nah, Ho - sannah in the high - est.



THE HOLY COMMUNION.

SANCTUS. No. II.

From J. S. BACH, 1736.

*With animation.*

Ho - ly, Ho - ly, Ho - ly,

Lord God of Sab - a - oth. Heav'n and earth are

full of Thy glo - ry. Ho - san - na,

in the high - - - est. Bles - sed is

He that com - eth in the Name of the Lord.

THE HOLY COMMUNION.

*ff* *A tempo.*

Ho - san - na in the high - est. (At end of Lord's Prayer.)

A - men.

Detailed description: This block contains two musical staves. The first staff is a vocal line in G major, starting with a forte (ff) dynamic and a tempo marking of 'A tempo'. The lyrics 'Ho - san - na in the high - est.' are written below the notes. The second staff is a piano accompaniment. To the right of the first staff, there is a note '(At end of Lord's Prayer.)'. To the right of the second staff, there is a separate musical fragment for the word 'A - men.', consisting of a few notes on a treble and bass clef staff.

AGNUS DEI. No. I.

Detailed description: This block contains a musical score for 'AGNUS DEI. No. I.' It consists of two staves, treble and bass clef. The music is in G major and 4/4 time. It features a series of chords and melodic lines, with some notes marked with a fermata.

O CHRIST, Thou | Lamb of | God,; That takest away..the | sins— | of..the | world, ||  
Have.. | mer-cy | up-on | us. ||

O Christ, Thou | Lamb of | God, || That takest away..the | sins— | of..the | world, ||  
Have.. | mer-cy | up-on | us. ||

O Christ, Thou | Lamb of | God, || That takest away..the | sins— | of..the | world, ||  
Grant | us— | Thy— | peace. || A-men.

AGNUS DEI. No. II.

Detailed description: This block contains a musical score for 'AGNUS DEI. No. II.' It consists of two staves, treble and bass clef. The music is in G major and 4/4 time. It features a series of chords and melodic lines, with some notes marked with a fermata.

O CHRIST, Thou Lamb of God, that takest away..the | sins..of the | world, ||  
Have.. | mer-cy | up-on | us.

O Christ, Thou Lamb of God, that takest away..the | sins..of the | world, ||  
Have | mer-cy | up-on | us.

O Christ, Thou Lamb of God, that takest away..the | sins..of the | world, ||  
Grant | us— | Thy— | peace. || A-men.

THE HOLY COMMUNION.

NUNC DIMITTIS,



**L**ORD, now lettest Thou Thy ser-vant de- | part..in | peace: ||  
 Ac- | cord-ing | to..Thy | word:

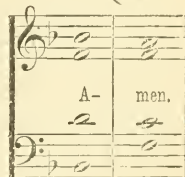
For mine eyes have seen | Thy..sal- | vation: ||  
 Which Thou hast prepared before..the | face— | of..all | people;  
 A light..to | lighten..the | Gentiles: || And the glo-ry | of..Thy | peo-ple | Israel.  
 Glory be to the Fa-ther, | and..to the | Son, || And | to..the | Ho-ly | Ghost:  
 As it was in the beginning, is now, and | ever..shall | be, || World | with-out | end.  
 A- | men.

*The Thanksgiving.*

*Min.* O give thanks unto the Lord, for He is good.



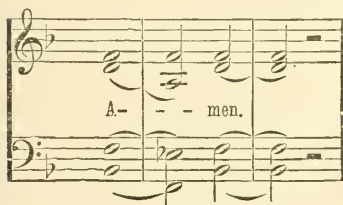
*(At end of prayer.)*



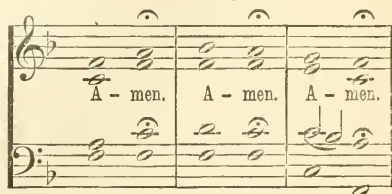
*Min.* Blessed be the name of the Lord.



*After the Benediction.*



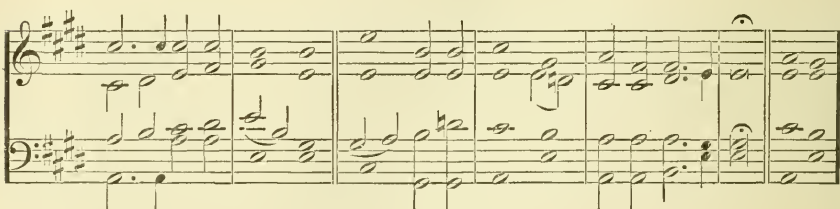
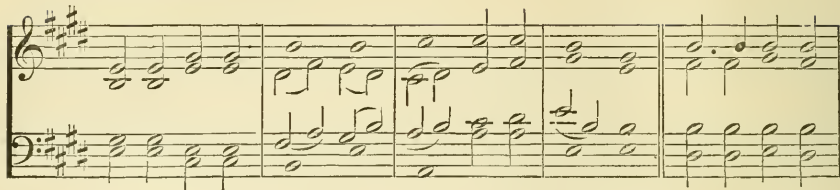
Or,



THE HOLY COMMUNION.

POST BENEDICTION.

REV. J. B. DYKES.



**H**OLY, Holy, Holy! LORD GOD ALMIGHTY!  
 Early in the morning our song shall rise to Thee:  
 Holy, Holy, Holy! merciful and mighty;  
 GOD in THREE PERSONS, Blessèd TRINITY

Holy, Holy, Holy! all the saints adore Thee,  
 Casting down their golden crowns around the glassy sea:  
 Cherubim and Seraphim falling down before Thee,  
 Which wert, and art, and evermore shalt be.

Holy, Holy, Holy! though the darkness hide Thee,  
 Though the eye of sinful man Thy glory may not see.  
 Only Thou art Holy: there is none beside Thee  
 Perfect in power, in love, and purity.

Holy, Holy, Holy! LORD GOD ALMIGHTY!  
 All Thy works shall praise Thy Name, in earth, and sky, and sea:  
 Holy, Holy, Holy! merciful and mighty;  
 GOD in THREE PERSONS, Blessèd TRINITY! Amen.

## Order of Evening Service.

¶ *The Service shall begin with one of the following Invitatories. The Minister, standing before the Altar, may say the Invitatory, and the Congregation sing or say the Gloria Patri; or the Invitatory, with the Gloria Patri, may be said or sung responsively by the Minister and Congregation, or be sung by both together.*

¶ *Any suitable Psalm from the Selections which precede the Hymns may be used as an Invitatory.*

¶ *The Invitatory. except in the week before Easter, shall always end with the Gloria Patri.*

### The Invitatory.

DEUS MISEREATUR. Chants Nos. VI., VII.

The image shows musical notation for the Invitatory. It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines.

*p* **G**OD be merciful un-to | us,..and | bless us : ||  
 And cause His face..to | shine.. | up-on | us.

That Thy way may..be | known..upon | earth : ||  
 Thy sav-ing | health..a- | mong..all | nations.

*f* Let the people praise | **Thee,..O** | God : ||  
 Let all..the | peo-ple | praise.. | Thee.

Then shall the earth | yield..her | increase: ||  
 And God, even our..own | God,..shall | bless.. | us.

*pp* God..shall | bless.. | us : ||  
 And all the ends..of the | earth..shall | fear.. | Him.

Glory be to the Fa-ther, | and..to the | Son, ||  
 And | to..the | Ho-ly | Ghost :

As it was in the beginning,..is now,..and | ever..shall | be, ||  
 World | with-out | end. **A-** | men.

EVENING SERVICE.

JUBILATE DEO. Chant No. VIII.

JUBILATE DEO. Chants Nos. IX., X.

*f* MAKE a joyful noise unto the Lord,..all | ye.— | lands: ||  
 Serve the Lord with gladness, come before.. His | presence.. with  
 sing- | ing.  
 Know ye that the Lord | He.is | God; ||  
 It is He that hath made us, and not we ourselves...we are His people,..and  
 the | sheep.. | of.His | pasture.  
 Enter into His gates with thanksgiving, and in..to His | courts.with | praise: ||  
 Be thankful unto Him,..and | bless.. | His.. | Name.  
 For..the | Lord.is | good; ||  
 His mercy is everlasting; and His truth endureth to | all.. | gen-er- | ations.  
 Glory be to the Fa-ther, | and.. to the.. | Son, ||  
 And | to..the | Ho-ly | Ghost:  
 As it was in the beginning, is now, and | ever..shall | be, ||  
 World | with-out | end. A- | men.

VENITE EXULTEMUS DOMINO. Chants Nos. XI., XII.

EVENING SERVICE.

*f* **O** COME, let us sing..un- | to..the | **Lord**: ||  
 Let us make a joyful noise..to the | **Rock**..of | our..sal- | vation.

Let us come before His pre-sence | with..thanks- | giving: ||  
 And make a joyful noise..unto | **Him**.. | with.. | psalms.

For the **Lord**..is a | **great**.. | **God**: ||  
 And a great | **King**..a- | bove..all | gods.

*mf* In His hand are the deep pla-ces | of..the | earth: ||  
 The strength of the hills..is | **His**.. | al.- | so.

The sea is His, | and..**He** | made it: ||  
 And His hands | formed..the | dry.. | land.

O come, let us wor-ship | and..bow | down: ||  
 Let us kneel..be- | fore..the | **Lord**..our | **Maker**.

For..**He** | is..our | **God**: ||  
 And we are the people of His pas-ture, and the | sheep..| of..His | hand.

Glory be to the Fa-ther, | and..to the | **Son**, ||  
 And | to..the | **Ho**-ly | **Ghost**:

As it was in the beginning, is now, and | ever..shall | be, ||  
 World | with-out | end. **A**- | men.

LAETATUS SUM. Chants Nos. XIII., XIV.

*mf* **I** WAS glad when they said unto me, Let us go into the house | of..the | **Lord**: ||  
 Our feet shall stand within thy gates, | **O**..Je- | ru-sa- | lem.

*p* Pray for the peace..of Je- | ru-sa- | lem: ||  
 They.. shall | prosper..that | love.. | thee.

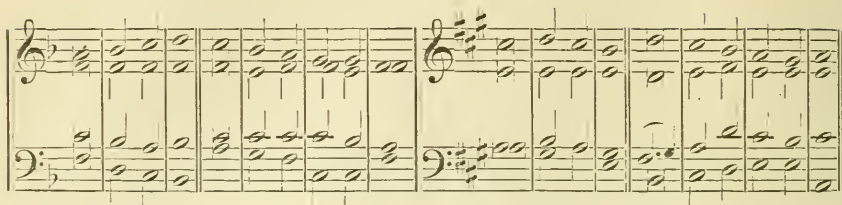
*pp* Peace..be with- | in..thy | walls: ||  
 And prosperity.. | with.. | in..thy | palaces.

Glory be to the Fa-ther, | and..to the | **Son**, ||  
 And | to..the | **Ho**-ly | **Ghost**:

As it was in the beginning, is now, and | ever..shall | be, ||  
 World | with-out | end. **A**- | men.

EVENING SERVICE.

LAVABO INTER INNOCENTES. Chants Nos. XV., XVI.



*mf* I WILL wash mine hands..in | inno-cen- | cy : ||  
 So will I compass..Thine | Al-tar, | O.. | Lord.  
 That I may publish with the voice | of..thanks- | giving : ||  
 And tell..of | all..Thy | wond-rous | works.  
 Lord, I have loved the habita..tion | of..Thy | house:  
 And the place where Thine | hon-or | dwell— | eth.  
 Glory be to the Fa-ther, | and..to the | Son, ||  
 And | to..the | Ho-ly | Ghost: ||  
 As it was in the beginning, is now, and | ever..shall | be, ||  
 World.. | with-out | end. A- | men.

*The Confession of Sins.*

DEARLY BELOVED! If we say that we have no sin, we deceive ourselves, and the truth is not in us. But if we confess our sins, God is faithful and just to forgive us our sins and to cleanse us from all unrighteousness. Let us therefore confess our sins unto God our heavenly Father, and humbly beseech Him, in the Name of our Lord Jesus Christ, to grant us forgiveness.

ALMIGHTY and most merciful Father; we poor miserable sinners acknowledge

and confess our manifold sins and wickedness, which we, from time to time, most grievously have committed, by thought, word, and deed, against Thy Divine Majesty. We have provoked Thy wrath and indignation against us, and deserve at Thy hands present and everlasting punishment. But we do earnestly repent, and are heartily sorry for these our misdoings; and we beseech Thee, of Thy great goodness, to be merciful unto us. *Pardon and deliver us from all our sins, for the sake of the holy, innocent, and bitter sufferings and death of Thy dear Son, Jesus Christ our Lord.*

¶ Then shall the Congregation sing the

*Kyrie.*

<i>pp</i>	<i>p</i>	<i>mf</i>	< >
Lord, have mer-cy upon us!	Christ, have mer-cy upon us!	Lord, have mer-cy up -	on us!



EVENING SERVICE.

Or this :

O God the Father in heaven; have mer-cy up - on us. O God the Son, Redeemer of the world; have mer-cy

up - on us. O God the Holy Ghost; have mer - cy up - on us, and grant us Thy peace.

¶ Then the Minister, standing, shall pronounce

*The Absolution,*

Ending, *He that believeth, and is baptized, shall be saved. Grant us, O Lord, this salvation.*

¶ Then shall the Congregation sing :

A - men.

*Min.* O Lord, open Thou my lips.

And my mouth shall show forth Thy praise.

¶ Then shall be sung the Magnificat, as here followeth; or some other Canticle, Psalm, or Hymn of Praise; and at the end of the Canticle or Psalm may be sung the Gloria Patri. The Minister shall say the first words.

EVENING SERVICE.

*Min.* My soul doth magnify the Lord.

THE MAGNIFICAT. Chants Nos. XVII., XVIII.

*f* MY soul doth mag-ni- | fy..the | Lord: ||  
 For..He | hath..re- | garded: ||  
 The low estate..of | His.. | hand.. | maiden.  
 For..be- | hold,.. from | henceforth: ||  
 All..gener- | ations..shall | call..me | blessed.  
 For He that is mighty hath done..to me | great..— | things: ||  
 And | ho-ly | is..His | Name.  
*mf* And His mer-cy is on | them..that | fear Him: ||  
 From ge-ner- | ation..to | gen-er- | ation.  
 He hath showed strength | with..His | arm: ||  
*ff* He hath scattered the proud in the ima-gin- | a..tion | of..their | hearts.  
*mf* He hath put down the migh-ty | from..their | seats: ||  
 And exalt-ed | them..of | low..de- | gree.  
 He hath filled the hung-ry | with..good | things: ||  
 And the rich..He hath | sent.. | empty..a- | way.  
 He hath holpen His servant Israel, in re-mem-brance | of..His | mercy: ||  
 As He spake to our fathers, to Abraham,..and | to..His | seed,..for- | ever.  
 Glory be to the Fa-ther, | and..to the | Son, ||  
 And | to..the | Ho-ly | Ghost :  
 As it was in the beginning, is now, and | ever..shall | be, ||  
 World | with-out | end. A- | men.

¶ Then shall the Minister say :

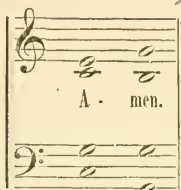
*Min.* The Lord be with you.

EVENING SERVICE.

¶ Then shall the Minister say one or more of the festival, general, or special Collects. A Versicle may precede the Collect.

The Collect.

¶ The Collect ended, the Congregation shall sing:



¶ Then shall one or more Lessons from the Holy Scriptures be read. If more than one Lesson be read, one of the Sentences after the Epistle in the Morning Service, or a Psalm, may be sung after the first Lesson.

¶ The Lessons ended, the Minister shall say: Here endeth the Scripture (or the second) Lesson, and the Congregation shall sing:

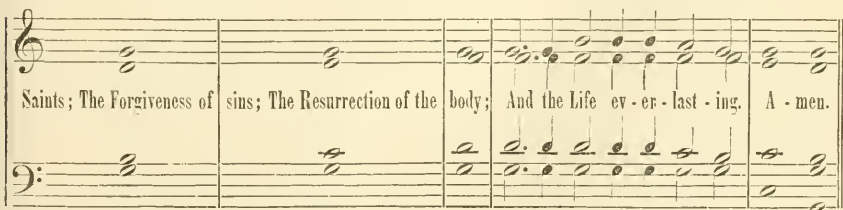
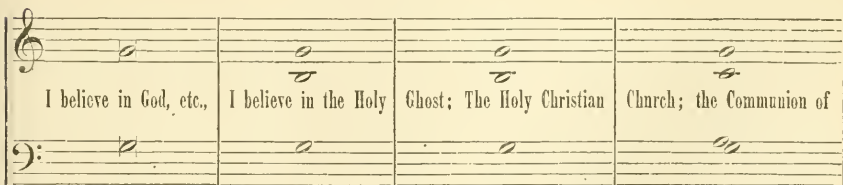
DEO GRATIAS. No. I.

Or, DEO GRATIAS. No. II.



¶ Then may the Apostles' Creed be said or sung by the Minister and Congregation. When the Creed is used, the Congregation shall stand up at the end of the Scripture Lesson.

The Apostles' Creed.



EVENING SERVICE.

¶ Then shall the Minister announce the Hymn to be sung, and go into the pulpit. After the Hymn shall follow

The Sermon.

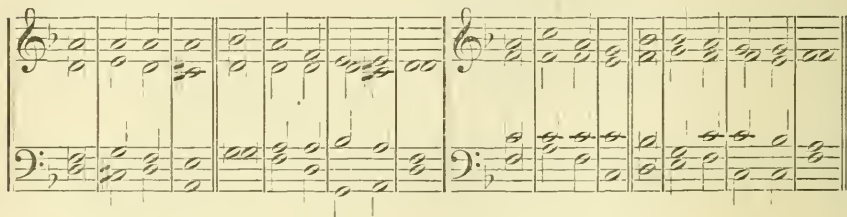
¶ When the Sermon is ended, the Congregation all standing up, and continuing to stand to the end of the Lord's Prayer, the Minister shall say:

The grace of the Lord Jesus Christ, and the love of God, and the communion of the Holy Ghost, be with you all.

¶ Then shall the Congregation sing:

CHANT No. XIX.

CHANT No. XX.



*f* I WILL praise the Lord..with | my..whole | heart: ||  
 In the assembly of the upright,..and | in..the | con-gre- | gation.  
 He hath made His wonderful works..to | be..re- | membered : ||  
 The Lord is gra-cious and | full.. | of..com- | passion.  
 He sent redemp..tion un- | to..His | people: ||  
 Ho-ly and | rev-erend | is..His | Name.

¶ Whilst this is sung, the Minister shall go to the Altar, and the singing ended, he shall offer prayer; he may use the Litany, or the Suffrages, or a selection from the Collects, or any suitable prayer.

The Prayer.

¶ Then shall the Minister, and the Congregation with him, say the Lord's Prayer.

¶ Then may the Minister make any needful announcements, and the Offerings of the Congregation be gathered; and after that shall follow a Hymn which shall end with a Doxology. Whilst the Doxology is sung the Congregation shall stand.

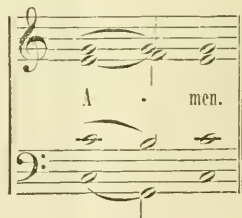
¶ When the Doxology is ended, the Minister, standing before the Altar, shall pronounce the Benediction, after which the Congregation, still standing, should offer silent prayer.

The Benediction.

The Lord bless thee, and keep thee.  
 The Lord make His face shine upon thee, and be gracious unto thee.

The Lord lift up His countenance upon thee, and give thee peace.

¶ The Congregation shall sing:



# The Litany.

¶ The Litany may be used at Evening Service on Sundays, Wednesdays, and Fridays, on Days of Humiliation and Prayer, and at Morning Service on Sundays when there is no Communion. The responses may be repeated after each phrase, or only at the end of each group, as here followeth :

*Min.* Lord, have mercy upon us.      *Min.* Christ, have mercy upon us.

*Min.* Lord, have mercy upon us.      *Min.* O Christ, hear us.

O God, the Father in heaven ;.....

O God the Son, Redeemer of the world ;..

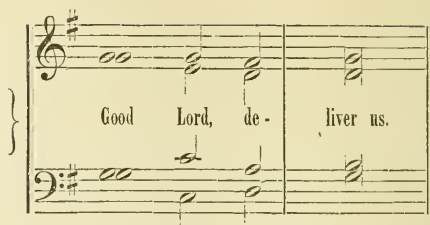
O God, the Holy Ghost ;.....

Be gracious }  
unto us. }

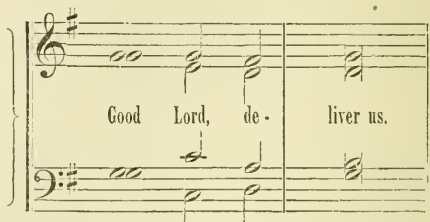
Be gracious }  
unto us. }

THE LITANY.

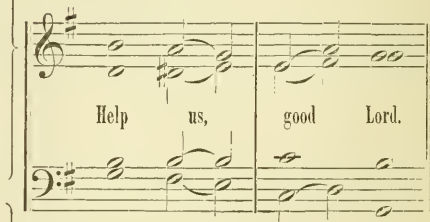
From all sin ;  
From all error ;  
From all evil :



From the crafts and assaults of the devil ;  
From sudden and evil death ;  
From pestilence and famine ;  
From war and bloodshed ;  
From sedition and rebellion ;  
From lightning and tempest ;  
From all calamity by fire and water ;  
And from everlasting death :

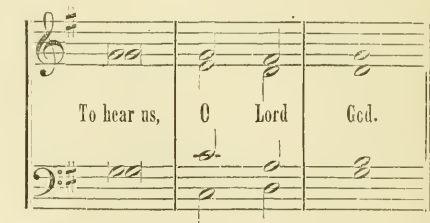


By the mystery of Thy holy Incarnation ;  
By Thy holy Nativity ;  
By Thy Baptism, Fasting, and Temptation ;  
By Thine Agony and Bloody Sweat ;  
By Thy Cross and Passion ;  
By Thy precious Death and Burial ;  
By Thy glorious Resurrection and Ascension ;  
And by the coming of the Holy Ghost, the Comforter :



In all time of our tribulation ;  
In all time of our prosperity ;  
In the hour of death ;  
And in the day of judgment :

We poor sinners do beseech Thee :



THE LITANY.

And to rule and govern Thy holy Christian Church;

To preserve all pastors and ministers of Thy Church in the true knowledge and understanding of Thy Word, and in holiness of life;

To put an end to all schisms and causes of offence;

To bring into the way of truth all such as have erred, and are deceived;

To beat down Satan under our feet;  
To send faithful laborers into Thy harvest;

To accompany Thy Word with Thy Spirit and grace;

To raise up them that fall, and to strengthen such as do stand;

And to comfort and help the weak-hearted and the distressed:

To give to all nations peace and concord;

To preserve our country from discord and contention;

To give to our nation perpetual victory over all its enemies;

To direct and defend our President, and all in authority;

And to bless and keep our magistrates, and all our people:

To behold and succor all who are in danger, necessity, and tribulation;

To protect all who travel by land or water;

To preserve all women in the perils of childbirth;

To strengthen and keep all sick persons and young children;

To set free all who are innocently imprisoned;

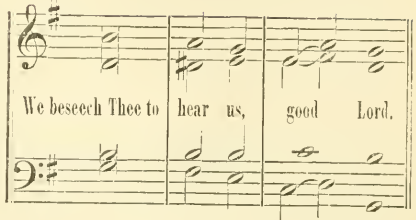
To defend and provide for all fatherless children and widows;

And to have mercy upon all men:

To forgive our enemies, persecutors, and slanderers, and to turn their hearts;

To give and preserve to our use the fruits of the earth;

And graciously to hear our prayers:



THE LITANY.

O Lord Jesus Christ, Son of God;

*f* We be-seech Thee to hear us.

O Lamb of God, that takest away the sins of the world;

O Lamb of God, that takest away the sins of the world;

Have mercy up-on us.

O Lamb of God, that takest away the sins of the world,

*pp* Grant us Thy peace.

O Christ, hear us.

O Christ, hear us.

Lord, have mercy upon us.....

Christ, have mercy upon us.....

Lord, have mercy upon us.....

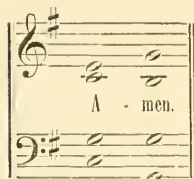
*ppp* Lord, have mercy upon us.



THE LITANY.

¶ Then shall the Minister, and the Congregation with him, say the Lord's Prayer, after which may be said one or more of the Litany Collects here following.

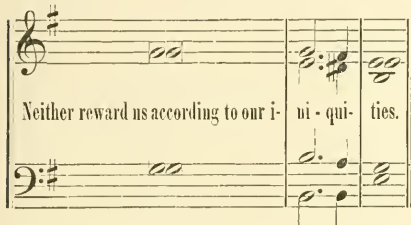
¶ After each Collect the Amen may be sung, using the same form each time.



Litany Collects.

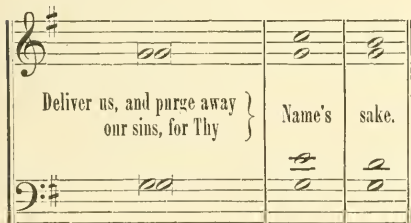
Minister.

O Lord, deal not with us after our sins.



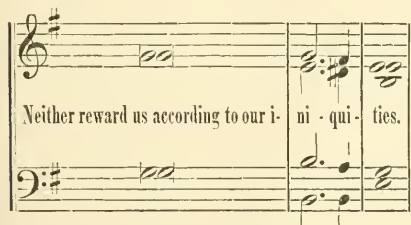
ALMIGHTY GOD, our heavenly Father, Who desirest not the death of a sinner, but rather that he should turn from his evil way and live; We beseech Thee graciously to turn from us those punishments which we by our sins have deserved, and to grant us grace ever hereafter to serve Thee in holiness and pureness of living; through Jesus Christ our Lord. Amen.

Min. Help us, O God of our salvation, for the glory of Thy Name.



ALMIGHTY and everlasting God, Who by Thy Holy Spirit dost govern and sanctify the whole Christian Church; Hear our prayers for all members of the same, and mercifully grant, that by Thy grace they may serve Thee in true faith; through Jesus Christ Thy Son our Lord. Amen.

Min. O Lord, deal not with us after our sins.



O GOD, merciful Father, Who despisest not the sighing of a contrite heart, nor the desire of such as are sorrowful; Mercifully assist our prayers which we make before Thee in all our troubles and adversities, whensoever they oppress us; and graciously hear us, that those evils which the craft and subtilty of the devil or man worketh against us, may, by Thy good providence, be brought to nought; that we Thy servants, being hurt by no persecutions, may evermore give thanks unto Thee in Thy holy Church; through Jesus Christ Thy Son our Lord. Amen.

THE LITANY.

*Min.* O Lord, enter not into judgment with Thy servant.

For in Thy sight shall no }  
man living be jus - } ti - fied.

ALMIGHTY GOD, Who knowest us to be set in the midst of so many and great dangers, that by reason of the frailty of our nature we cannot always stand upright; Grant to us such strength and protection, as may support us in all dangers, and carry us through all temptations; through Jesus Christ our Lord. *Amen.*

*Min.* Call upon me in the day of trouble.

I will deliver thee, and thou shalt glorify me.

SPARE us, O Lord, and mercifully forgive us our sins, and though by our continual transgressions we have merited Thy punishments, be gracious unto us, and grant that all those evils which we have deserved, may be turned from us, and overruled to our everlasting good; through Jesus Christ Thy Son our Lord. *Amen.*

*Min.* The Lord will give strength unto His people.

The Lord will bless His people .. with peace.

O GOD, from Whom all holy desires, all good counsels, and all just works do proceed; Give unto Thy servants that peace, which the world cannot give; that our hearts may be set to obey Thy commandments, and also that by Thee, we, being defended from the fear of our enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. *Amen.*

## The Suffrages.

∇ *The Suffrages may be used in the same manner as the Litany.*

*Min.* Lord, have mercy upon us.

*Min.* Christ, have mercy upon us.

*Min.* Lord, have mercy upon us.

*pp* Lord, have mercy upon us. *p* Christ, have mercy upon us. *mf* Lord, have mercy upon us.

THE SUFFRAGES.

OUR Father, who art in heaven; hal-  
lowed be Thy Name; Thy kingdom come;  
Thy will be done on earth, as it is in  
heaven; give us this day our daily bread;  
and forgive us our trespasses, as we for-  
give those who trespass against us; and  
lead us not into temptation;

But deliver us from evil.

*Min.* I said; O Lord, be merciful unto me. | *Min.* Return, O Lord, how long?

Heal my soul, for I have sinned a- gainst Thee. And let it repent Thee con- cern- ing Thy — servants.

*Min.* Let Thy mercy, O Lord, be upon us. | *Min.* Let Thy priests be clothed with righteousness.

According as we hope in Thee. And let Thy saints shout for joy.

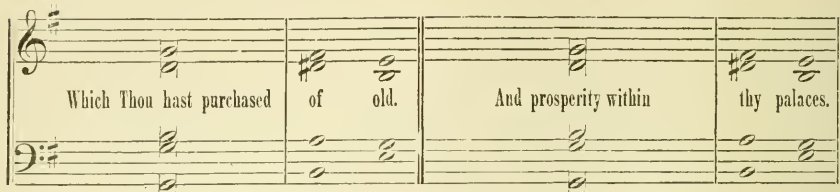
*Min.* O Lord, our King, save us. | *Min.* Save Thy people, and bless Thine inheritance.

Let the King hear us when we call. Feed them also, and lift them up for- ever.

THE SUFFRAGES.

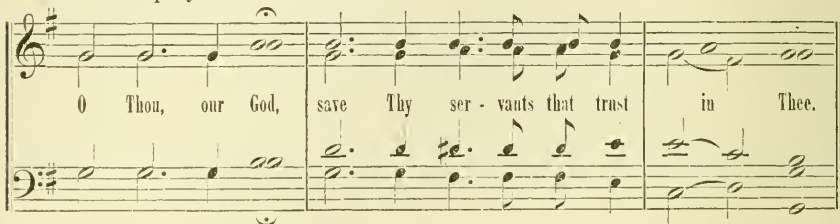
*Min.* Remember Thy congregation;

*Min.* Peace be within thy walls;



Which Thou hast purchased of old. And prosperity within thy palaces.

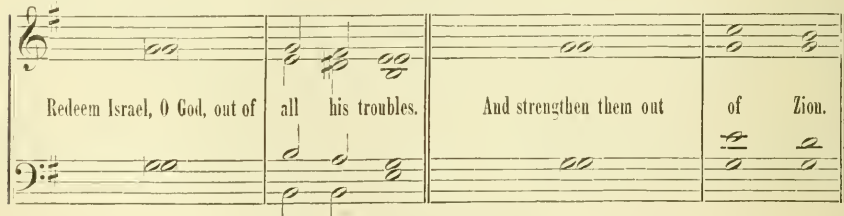
*Min.* Let us pray for our absent brethren.



O Thou, our God, save Thy ser-vants that trust in Thee.

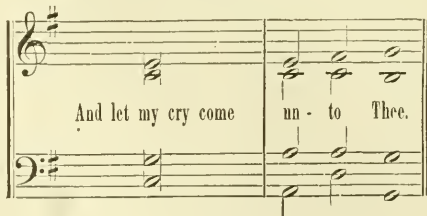
*Min.* Let us pray for the broken-hearted  
and the captives.

*Min.* Send them help from the Sanc-  
tuary;



Redeem Israel, O God, out of all his troubles. And strengthen them out of Zion.

*Min.* Hear my prayer, O Lord;

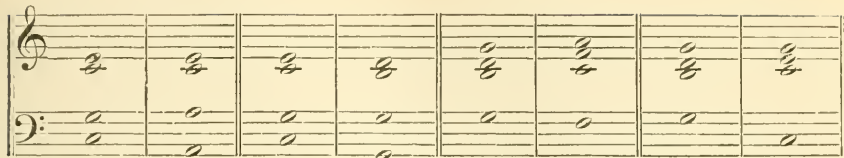


And let my cry come un-to Thee.

THE SUFFRAGES.

*At Morning Service.*

DE PROFUNDIS. Chant No. XXI.



*pp* **O**UT of the depths have..I.. | **cried**: ||  
Unto Thee, O.. | **Lord**.||

Lord, hear..my.. | **voice**: ||  
Let Thine ears be attentive to the voice..of my..suppli- | **cations**. ||

If Thou, Lord, shouldst mark..iniqui- | **ties**: ||  
O Lord,..who shall | **stand**? ||

But there is forgiveness..with | **Thee**: ||  
That Thou mayest..be | **feared**. ||

I wait for the Lord, my soul..doth | **wait**: ||  
And in His word..do I | **hope**. ||

My soul waiteth for the Lord more than they that watch..for the | **morning**: ||  
I say, more than they that watch..for the | **morning**. ||

Let Israel hope in the Lord, for with the Lord..there is | **mercy**: ||  
And with Him is plenteous..re- | **demption**. ||

And He shall redeem..Is- | **rael**: ||  
From all his iniqui- | **ties**. ||

THE SUFFRAGES.

*At Evening Service.*

MISERERE MEI. Chant No. XXII.



*p* **H**AVE mercy upon me, O God, accord-ing to Thy | lov-ing | kindness : ||  
According unto the multitude of Thy tender mer-cies blot | out.. | my..  
trans- | gressions.

Wash me thoroughly..from | mine.in- | iquity : ||  
And | cleanse..me | from..my | sin.

For I acknow-ledge | my..trans- | gressions : ||  
And my sin..is | ever..be- | fore.. | me.

Against Thee, Thee only, have I sinned and done this e-vil | in..Thy | sight : ||  
That Thou mightest be justified when Thou speakest, and be clear | when.. |  
Thou.. | judgest.

Purge me with hyssop and..I | shall..be | clean : ||  
Wash me, and I shall..be | whi-ter | than.. | snow.

Make me to hear | joy..and | gladness : ||  
That the bones which Thou hast | bro-ken | may re- | joice.

Hide Thy face | from..my | sins : ||  
And blot out all..of | mine.in- | i-qui- | ties.

Create in me..a clean | heart,..O | God : ||  
And renew..a right | spirit..with- | in.. | me.

Cast me not away | from..Thy | presence : ||  
And take not Thy | Ho-ly | Spir-it | from me.

Restore unto me the joy..of | Thy..sal- | vation : ||  
And uphold..me | with.. | Thy free | Spirit.

*f* Then will I teach..trans- | gressors..Thy | ways : ||  
And sinners shall be..con- | vert-ed | un-to | Thee.

*ff* O Lord, o-pen | Thou..my | lips : ||  
And my mouth..shall show | forth.. | Thy.. | praise.

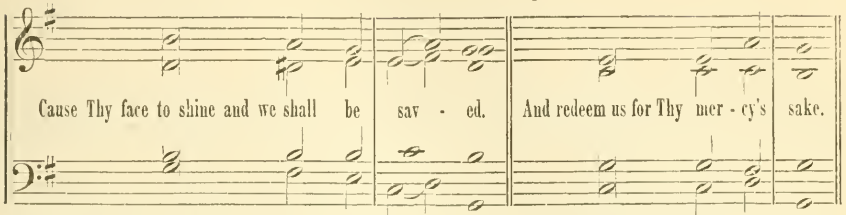
*mf* For Thou desi-rest not | sa-cri- | fice : ||  
Else would I give it: Thou delight-est | not..in | burnt.. | offering.

The sacrifices of God..are a | bro-ken | spirit : ||  
A broken and a contrite heart, O God, Thou | wilt.. | not..des- | pise.

THE SUFFRAGES.

*Min.* Turn us again, O God of hosts.

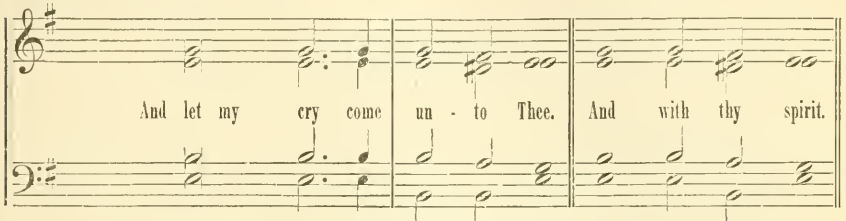
*Min.* Arise, O Christ, for our help;



Cause Thy face to shine and we shall be sav - ed. And redeem us for Thy mer - cy's sake.

*Min.* Hear my prayer, O Lord;

*Min.* The Lord be with you.



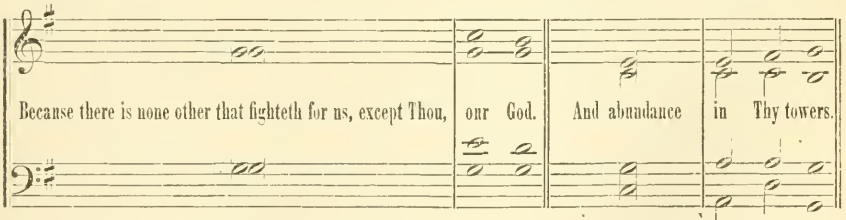
And let my cry come un - to Thee. And with thy spirit.

Let us pray.

¶ Then may the Minister say a Collect for the Season and any other suitable Collects, and after that he may say this Collect for peace.

*Min.* O Lord, let there be peace in Thy strength;

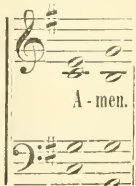
*Min.* Give peace in our days, O Lord:



Because there is none other that fighteth for us, except Thou, our God. And abundance in Thy towers.

Let us pray.

O GOD, from Whom all holy desires, all good counsels, and all just works do proceed; Give unto Thy servants that peace which the world cannot give, that our hearts may be set to obey Thy commandments, and also that by Thee, we being defended from the fear of our enemies, may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour.



A - men.

*Min.* Blessed be the Name of the Lord.



Thanks be to God for ev - er. A - men.

# Canticles.

BENEDICTUS. Chant No. XXIII.

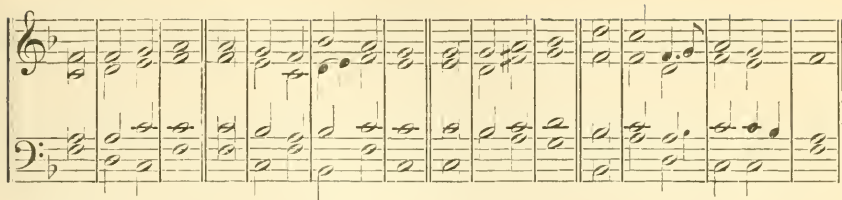


*mf* **B**LESSED be the Lord | God..of | Israel: ||  
 For He hath visited | and..re- | deemed His | people.  
 And hath raised up a horn of sal- | va-tion | for us: ||  
 In the house..of His | ser-vant | Da- — | vid:  
 As He spake by the mouth..of His | ho-ly | prophets: ||  
 Which have been | since..the | world..be- | gan:  
 That we should be sav-ed | from..our | enemies: ||  
 And from..the | hand..of | all..that | hate us:  
 To perform the mercy promised | to..our | fathers: ||  
 And to..re- | member..His | ho-ly | covenant:  
 The oath which He sware to our fa-ther | A-bra- | ham: ||  
 That He would | grant — | un-to | us:  
 That we, being delivered out of the hand | of..our | enemies: ||  
 Might | serve..Him | with-out | fear,  
 In holiness and righteousness be- | fore — | Him: ||  
 All..the | days — | of..our | life.  
*f* And thou, child, shalt be called the pro-phet | of..the | Highest: ||  
 For thou shalt go before the face..of the | Lord..to pre- | pare..His | ways:  
 To give knowledge of salva-tion | unto..His | people: ||  
 By..the re- | mis-sion | of..their | sins,  
 Through the tender mer-cy | of..our | God: ||  
 Whereby the day-spring from on | high..hath | visit-ed | us,  
 To give light to them that sit in darkness and in..the | shadow..of | death: ||  
 To guide our feet | into..the | way..of | peace.  
*ff* Glory be to the Fa-ther, | and..to the | Son, ||  
 And | to..the | Ho-ly | Ghost:  
 As it was in the beginning, is now, and | ever..shall | be, ||  
 World | with-out | end. A- | men.



CANTICLES.

BENEDICTUS. Chant No. XXIV.



BENEDICITE. Chant No. XXV.



- mf* O ALL ye works of the Lord, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- ff* O ye Angels of the Lord, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O ye Heavens, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O all ye Powers of the Lord, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O let the Earth | bless..the | Lord : ||  
 Yea, let it praise..Him, and | magni-fy | Him..for- | ever.
- O ye Children of Men, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O let Israel | bless..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O ye Priests of the Lord, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O ye Servants of the Lord, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O ye Spirits and Souls of the righteous, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- O ye Holy and Humble Men of heart, bless | ye..the | Lord : ||  
 Praise..Him, and | magni-fy | Him..for- | ever.
- We bless the Father and the Son and the | Ho-ly | Ghost : ||  
 We praise Him,,and | magni-fy | Him..for- | ever.

CANTICLES.

TE DEUM LAUDAMUS. Chant No. XXVI.

A.

Fine.

B.

C.

D.C.

A.—*f* **W**E praise Thee, O God: we acknowledge Thee to | be the | Lord. ||  
 All the earth doth worship Thee, the | **Fath-er** | ever- | lasting.

*ff* To Thee all angels | cry a- | loud; ||  
 The heavens, and | all the | powers..there- | in.

A.—To Thee, Cherubim and | **Sera- | phim** || con- | tinual- | ly do | cry,  
*pp* Holy, Holy, Holy, Lord | **God of** | **Sabaoth**; ||  
*ff* Heaven and earth are full of the | **ma-jesty** | of Thy | glory.

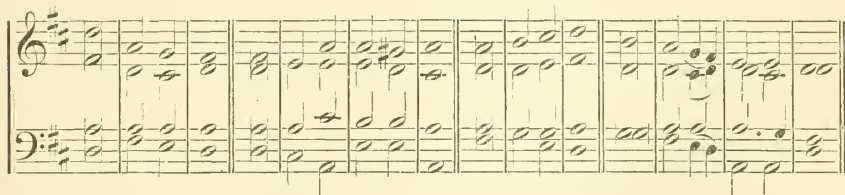
B.—The glorious company of the Apostles | **praise** — | Thee.  
 The goodly fellowship of the Prophets | **praise** — | Thee.

The noble army of Martyrs | **praise** — | Thee.  
*mf* The holy Church throughout all the world doth ac- | knowledge | Thee; ||  
 The Father, of an | in-finite | **Majes- | ty.**

CANTICLES.

- C.—Thine adorable, true, and | **only** | **Son** ; ||  
 Also the Holy | **Ghost**, the | **Comfort-** | **er**.
- A.—*f* Thou art the King of Glory, | **O** — | **Christ**. ||  
 Thou art the everlasting | **Son** — | of the | **Father**.
- p* When Thou tookest upon Thee to de- | **liver** | **man**, ||  
 Thou didst humble Thyself to be | **born** of a | **vir-** — | **gin**.
- A.— When Thou hadst overcome the | **sharpness**..of | **death**, ||  
 Thou didst open the kingdom of | **heaven**..to | all be- | **lievers**.
- f* Thou sittest at the right | **hand** of | **God** ||  
 In the | **glory** | of the | **Father**.
- B.— We believe that Thou shalt come to | **be** our | **Judge**. || [*omit repeat.*]  
 We therefore pray Thee, help Thy servants, whom Thou hast redeemed |  
**with Thy** | **precious** | **blood**.
- C.— Make them to be numbered | **with Thy** | **saints** || in | **glory** | **ever-** | **lasting**.
- A.— O Lord, save Thy people, and | **ble**ss **Thine** | **her**itage. ||  
 Govern them, and | **lift** them | up for- | **ever**.
- f* Day by day we | **mag-** | **nify** | **Thee**. ||  
 And we worship Thy Name | **ever**, | **world** without | **end**.
- A.— Vouchsafe, O Lord, to keep us this day | **without** | **sin**. ||  
 O Lord, have mercy upon us ; have | **mercy** | upon | **us**.
- O Lord, let Thy mercy be upon us, as our | **trust**..is in | **Thee**. ||  
*f* O Lord, in Thee have I trusted, let me | **never** | be con- | **founded**. Amen.

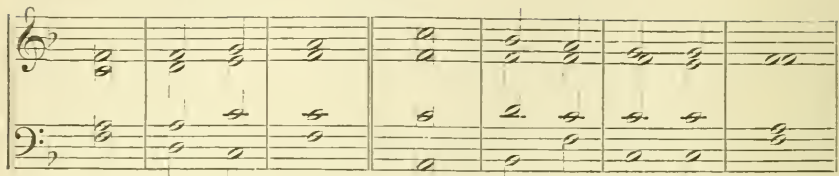
DIGNUS EST AGNUS. Chant No. XXVII.



- f* **W**ORTHY is the Lamb that was slain to receive power, and riches, | and..  
 And strength, and | **honor**..and | **glory**..and | **ble**ssing. [*wis-* | *dom* : ||  
 Blessing and honor, and | **glory**..and | **power**, ||  
 Be unto Him that sitteth upon the throne : and un-to the | **Lamb**..for- | **ever**..  
**and** | **ever**.
- Great and marvellous are Thy works, Lord | **God**..Al- | **mighty** : ||  
 Just and true are Thy | **ways**..Thou | **King**..of | **Saints**.
- Who shall not fear Thee, O Lord, and glo-ri- | **fy**..Thy | **name** ? ||  
 For Thou | **only**..art | **ho-** — | **ly**.
- f* Praise ye our God, all | **ye**..His | **servants**, ||  
 And ye that fear..Him both | **small** — | and — | **great**.
- fff* Alleluia ! for the Lord God..Om- | **nipo-** | **tent** | **reigneth**. ||  
 Alleluia ! | **Al-le-** | **lu-** — | **ia** ! : || Amen.

# Psalms.

BENEDIC ANIMA. Chant No. XXVIII.



*f* **B**LESS the Lord, | O..my | soul: ||  
And all that is within me | bless..His | ho-ly | Name.

Bless the Lord, | O..my | soul: ||  
And forget not | all..His | ben-e- | fits:

*mf* Who forgiv-eth all | thine..in- | iquities: ||  
Who heal-eth | all — | thy..dis- | eases:

Who redeemeth thy life | from..des- | truction: ||  
Who crowneth thee with loving-kindness and | ten-der | mer- — | cies.

Who satisfieth thy mouth | with..good | things: ||  
So that thy youth is..re- | new-ed | like..the | eagle's.

The Lord executeth righteousness and | judg- — | ment: ||  
For | all..that | are..op- | pressed.

*p* The Lord is mer-ciful and | gra- — | cious: ||  
Slow to anger, and | plen-teous in | mer- — | cy.

He will..not | al-ways | chide: ||  
Neither will He keep..His | anger..for- | ev- — | er.

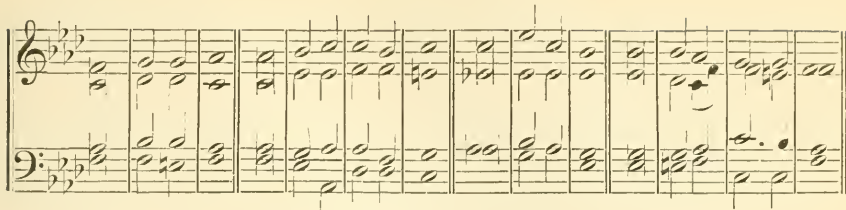
He hath not dealt with us | after..our | sins: ||  
Nor rewarded us accord-ing to | our..in- | i-qui- | ties.

*f* For as the heaven is high..a- | bove..the | earth: ||  
So great is His mercy toward | them..that | fear — | Him.

As far as the east..is | from..the | west: ||  
So far hath He removed our trans- | gres-sions | from — | us.

PSALMS.

BENEDIC ANIMA. Second Part. Chant No. XXIX.



*pp* **L**IKE as a fa-ther | **pi**tieth..his | **chil**dren : ||  
So the Lord **pi**tieth | **them**..that | **fear** — | **Him**.

*p* For..He | **know**eth..our | **frame** : ||  
He remem-bereth | **that** — | **we**..are | **dust**.

As for man, his days | **are**..as | **grass** : ||  
As a flower of the field, | **so**..he | **flo**u-rish- | **eth**.

For the wind passeth over it, and | **it**..is | **gone** : ||  
And the place thereof..shall | **know**..it | **no** — | **more**.

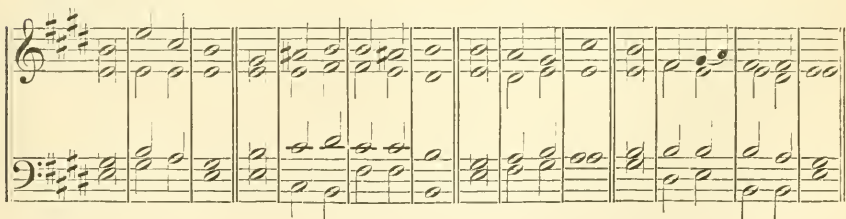
But the mercy of the Lord is from everlasting to everlast-ing upon | **them**..that |  
**fear Him** : ||

And His right-eousness | **un**-to | **chil**-dren's | **chil**dren ;

To such..as | **keep**..His | **cove**nant : ||

And to those that remem-ber His com- | **mand**-ments to | **do** — | **them**.

BENEDIC ANIMA. Third Part. Chant No. XXX.



*f* **T**HE Lord hath prepared His throne | **in**..the | **heav**ens : ||  
And His king-dom | **ru**-leth | **o**-ver | **all**.

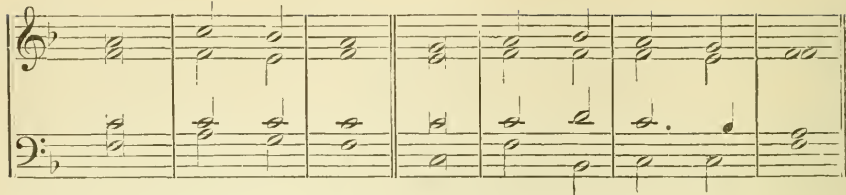
Bless the Lord, ye His angels, that.. ex- | **cel**..in | **strength** : ||  
That do His commandments, hearkening un-to-the | **voice** — | **of**..His | **word**.

Bless ye the Lord, all | **ye**..His | **hosts** : ||  
Ye ministers of His, that | **do**..His | **plea**- — | **sure**.

*ff* Bless the Lord, all His works, in all pla-ces of | **His**..do- | **minion** : ||  
Bless the Lord, | **O** — | **my** — | **soul**.

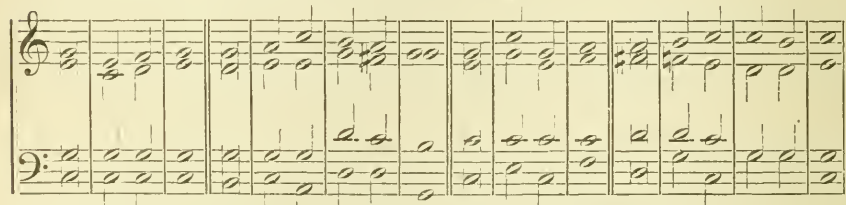
PSALMS.

DEUS, JUDICIUM TUUM. Chant No. XXXI.



*mf* **G**IVE the king..Thy | judgments..O | God: ||  
 And Thy right-eousness un- | to..the | king's — | son.  
 He shall judge Thy peo-ple with | righ-teous- | ness: ||  
 And..Thy | poor..with | judg- — | ment.  
 The mountains shall bring peace | to..the | people: ||  
 And the little | hills..by | righ-teous- | ness.  
 He shall judge the poor | of..the | people: || [op- | pressor.  
 He shall save the children of the needy, and shall break..in | pie-ces | the..  
 They shall fear Thee as long as the sun..and | moon..en- | dure: ||  
 Through-out | all — | ge-ne- | rations.

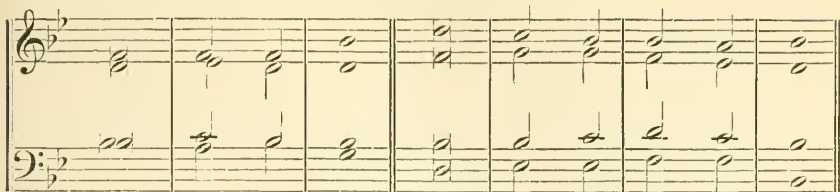
DEUS, JUDICIUM TUUM. Second Part. Chant No. XXXII.



*f* **H**E shall come down like rain..upon the | mown — | grass: ||  
 As showers that | wa- — | ter..the | earth.  
 In his days..shall the | righ-teous | flourish: ||  
 And abundance of peace so long..as the | moon..en- | dur- — | eth.  
*ff* He shall have dominion al-so from | sea..to | sea: ||  
 And from the river unto the | ends — | of..the | earth.  
 They that dwell in the wilderness shall bow..be- | fore — | him: ||  
 And his enemies | shall — | lick..the | dust.  
 The kings of Tarshish and of the isles..shall | bring — | presents: ||  
 The kings of Sheba and Seba | shall — | of-fer | gifts.  
 Yea, all kings shall fall down..be- | fore — | him: ||  
 All nations | shall — | serve — | him.  
*p* For he shall deliver the need-y | when..he | crieth: ||  
 The poor also, and | him..that | hath..no | helper.  
 He shall spare..the | poor..and | needy: ||  
 And shall save..the | souls — | of..the | needy.  
 He shall redeem their soul from deceit..and | vi-o- | lence: ||  
 And precious shall their | blood..be | in..his | sight.  
*ff* And he shall live, and to him shall be given of the gold..of | She- — | ba: || [ed  
 Prayer also shall be made for him continually; and dail-y shall he..be prais- — |

PSALMS.

DEUS, JUDICIUM TUUM. Third Part. Chant No. XXXIII.



*f* **T**HERE shall be a handful of corn in the earth upon the top of the mountains: the fruit thereof, shall | shake..like | Lebanon; ||  
 And they of the city shall flourish like | grass — | of..the | earth.  
 His name..shall endure..for- | ever: ||  
 His name shall be continued as | long — | as..the | sun;  
 And men, shall be | blessed..in | Him: ||  
 All nations shall | call..Him | bless- — | ed.  
 Blessed be the Lord God, the | God..of | Israel: ||  
 Who on-ly | do-eth | wonderful | things.  
 And blessed be His glorious | name..for- | ever: ||  
 And let the whole earth be filled with His glory. | A-men.. | and..A- | men.

DEUS MISEREATUR. Chant No. XXXIV.



*p* **G**OD be merciful un-to | us..and | bless us: ||  
 And cause His face..to | shine — | up-on | us.  
 That Thy way may..be | known..upon | earth: ||  
 Thy sa-ving | health..a- | mong..all | nations.  
*f* Let the people praise | Thee,..O | God: ||  
 Let | all..the | peo-ple | praise Thee.  
 O let the nations be glad..and | sing..for | joy: ||  
 For Thou shalt judge the people righteously, and govern..the | na-tions | up-on | earth.  
*f* Let the people praise | Thee,..O | God: ||  
 Let | all..the | peo-ple | praise Thee.  
*mf* Then shall the earth | yield..her | increase: ||  
 And God, even our..own | God,..shall | bless — | us.  
*p* God..shall | bless — | us:  
 And all the ends of..the | earth..shall | fear -- | Him.

PSALMS.

DEUS NOSTER REFUGIUM. Chant No. XXXV.



*mf* GOD .is our | refuge .and | strength : ||

A very pre-sent | help — | in — | trouble.

Therefore will not we fear, though the earth | be re- | moved : ||

And though the mountains be car-ried into the | midst — | of .the | sea ;

*ff* Though the waters thereof roar | and .be | troubled : ||

Though the mountains shake | with .the | swelling .there- | of.

There is a river, the streams whereof shall make glad .the | city .of | God : ||

The holy place of the tabernacles | of .the | Most — | High.

*mf* God is in the midst of her, she .shall | not .be | moved : ||

God shall help her, .and | that .right | ear- — | ly.

*f* The heathen raged, the king-doms were | mov- — | ed : ||

He uttered His voice, .the | earth — | melt- — | ed.

The Lord of hosts .is | with — | us : ||

The God of Ja-cob | is — | our — | refuge.

Come, behold the works | of .the | Lord : ||

What desolation He .hath | made — | in .the | earth.

*p* He maketh wars to cease .unto the end | of .the | earth : ||

He breaketh the bow, and cutteth the spear in sunder ; he bur-neth the | cha-  
riot | in .the | fire.

*pp* Be still, and know .that | I .am | God : ||

I will be exalted among the heathen, I will .be ex- | alt-ed | in .the | earth.

*mf* The Lord .of | hosts .is | with us : ||

The God of Ja-cob | is — | our — | refuge.

MAGNUS DOMINUS. Chant No. XXXVI.





PSALMS.

*f* GREAT is the Lord, and great-ly | to..be | praised : ||  
 In the city of our God, in the moun-tain | of..His | ho-li- | ness.

Beautiful for situation, the joy of the whole earth,..is | mount — | Zion : ||  
 On the sides of the north, the city of the great King. God is known..in her |  
 pala-ces | for..a | refuge.

For, lo, the kings | were..as- | sembled : ||  
 They passed | by..to- | ge- — | ther.

They saw it, and | so..they | marvelled : ||  
 They..were | troubled,..and | hasted..a- | way.

As we have heard, so have we seen in the city of the Lord of hosts, in the city |  
 of..our | God : ||  
 God..will establish | it..for- | ev- — | er.

MAGNUS DOMINUS. Second Part. Chant No. XXXVII.



*mf* WE have thought of Thy loving-kind-ness, | O — | God : ||  
 In..the | midst — | of..Thy | temple.

According to Thy name, O God, so is Thy praise..unto the|ends..of the|earth : ||  
 Thy right hand..is | full..of | righ-teous- | ness.

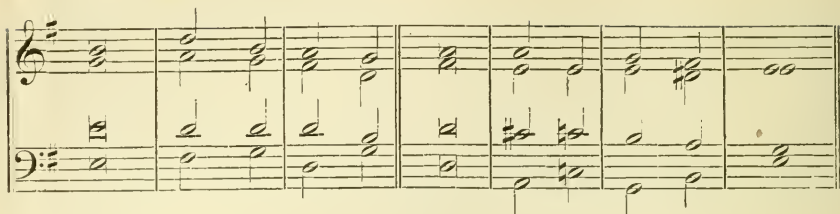
*f* Let mount Zion rejoice, let the daugh-ters of | Judah..be | glad : ||  
 Be- | cause — | of..Thy | judgments.

*mf* Walk about Zion, and..go | round..a- | bout her : ||  
 Tell..the | tow-ers | there- — | of.

Mark ye well her bulwarks, con- | sider..her | palaces : ||  
 That ye may tell..it to the | ge-ne- | ra-tion | following.

For this God is our God..for | ever..and | ever : ||  
 He will be..our | guide..even | unto | death.

## MISERERE MEI. Chant No. XXXVIII.



*p* **H**AVE mercy upon me, O God, accord-ing to Thy | lov-ing- | kind-ness : ||  
 Accord-ing unto the multi-tude of Thy tender mer-cies blot | out — | my..  
 trans- | gressions.

Wash me thor-oughly..from | mine..in- | iquity : ||  
 And | cleanse..me | from..my | sin.

For I acknow-ledge | my..trans- | gressions : ||  
 And my sin..is | ever..be- | fore — | me.

Against Thee, Thee only, have I sinned, and done this e-vil | in..Thy | sight : ||  
 That Thou mightest be justified when Thou speakest, and be clear | when — |  
 Thou — | judgest.

Purge me with hyssop, and..I | shall..be | clean : ||  
 Wash me, and I shall..be | whi-ter | than — | snow.

Make me to hear | joy..and | gladness : ||  
 That the bones which Thou hast | bro-ken | may..re- | joice.

Hide Thy face | from..my | sins : ||  
 And blot out all..of | mine..in- | i-qui- | ties.

Create in me..a clean | heart,..O | God : ||  
 And renew..a right | spirit..with- | in — | me.

Cast me not away | from..Thy | presence : ||  
 And take not Thy | Ho-ly | Spir-it | from me.

Restore unto me the joy..of | Thy..sal- | vation : ||  
 And uphold..me | with..Thy | free — | Spirit.

*f* Then will I teach..trans- | gressors..Thy | ways : ||  
 And sinners shall be..con- | vert-ed | un-to | Thee.

*ff* O Lord, o-pen | Thou..my | lips : ||  
 And my mouth..shall show | forth — | Thy — | praise.

*mf* For Thou desi-rest not | sa-cri- | fice ; ||  
 Else would I give it : Thou delight-est | not..in | burnt- — | offering.

The sacrifices of God..are a | bro-ken | spirit : ||  
 A broken and a contrite heart, O God, Thou | wilt — | not..des- | pise.

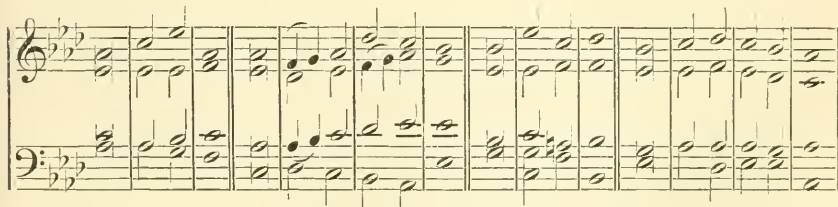
PSALMS.

QUI, HABITAT. Chant No. XXXIX.



*mf* **H**E that dwelleth in the secret place..of the | **Most — | High : ||**  
 Shall abide under the | **shadow..of | the..Al- | mighty.**  
 I will say of the Lord, He is my re-fuge | **and..my | fortress : ||**  
 My God ;..in **Him — | will..I | trust.**  
 Surely He shall deliver thee from the snare | **of..the | fowler : ||**  
 And from..the | **noi-some | pes-ti- | lence.**  
 He shall cover thee with His feathers, and under His wings | **shalt..thou | trust : ||**  
 His truth..shall | **be..thy | shield..and | buckler.**  
 Thou shalt not be afraid for..the | **terror..by | night : ||**  
 Nor for..the | **arrow..that | flieth..by | day ;**  
 Nor for the pestilence that | **walketh..in | darkness : ||**  
 Nor for the destruction that | **wasteth..at | noon- — | day.**  
 A thousand shall fall at thy side, and ten thou-sand at | **thy..right | hand : ||**  
 But..it shall | **not..come | nigh — | thee.**

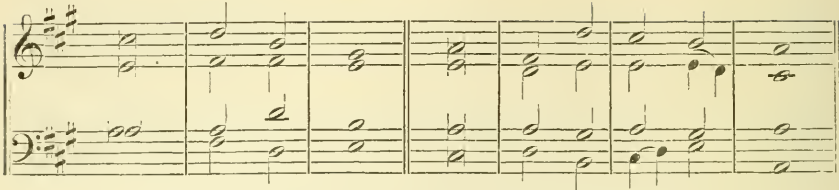
QUI, HABITAT. Second Part. Chant No. XL.



*mf* **B**ECAUSE thou hast made the Lord..which | **is..my | refuge : ||**  
 Even the Most High,..thy | **ha-bi- ta- — | tion ;**  
 There shall no e-vil be- | **fall — | thee : ||**  
 Neither shall any plague..come | **nigh..thy | dwell- — | ing.**  
 For He shall give His angels charge | **o-ver | thee : ||**  
 To keep..thee in | **all — | thy — | ways.**  
 They shall bear thee up | **in..their | hands : ||**  
 Lest thou dash..thy | **foot..a- | gainst..a | stone.**  
 Thou shalt tread upon..the | **lion..and | adder : ||**  
 The young lion and the dragon shalt..thou | **tram-ple | un-der | feet.**  
 Because he hath set his love upon me, therefore will I..de- | **liv-er | him : ||**  
 I will set him on high, because | **he..hath | known..my | Name.**  
*mf* He shall call upon me, and I..will | **an-swer | him : ||**  
 I will be with him in trouble ; I will deliv-er | **him,..and | hon-or | him.**  
 With long life..will I | **satisfy | him : ||**  
 And..show | **him — | my..sal- | vation.**

PSALMS.

BONUM EST CONFITERI. Chant No. XLI.



*f* **I**T is a good thing to give thanks..un- | to..the | Lord : ||  
 And to sing praises unto Thy | Name,..O | Most — | High ;  
 To show forth Thy loving-kind-ness | in..the | morning : ||  
 And..Thy | faithful-ness | ev-ery | night,  
*ff* Upon an instrument of ten strings, and..up- | on..the | lute : ||  
 Upon..the | harp..with a | so-lemn | sound.  
 For Thou, Lord, hast made me glad | through..Thy | work : ||  
 I will triumph in..the | works — | of..Thy | hands.

EXALTABO TE. Chant No. XLII.



*f* **I** WILL extol Thee,..my | God, O | King : ||  
 And I will bless Thy Name..for- | ev-er | and — | ever.  
 Every day..will I | bless — | Thee : ||  
 And I will praise Thy Name..for- | ev-er | and — | ever.  
 Great is the Lord, and great-ly to be | prais- — | ed : ||  
 And His great-ness | is..un- | sear-cha- | ble.  
 One generation shall praise Thy works | to..a- | nother : ||  
 And shall..de- | clare..Thy | migh-ty | acts.  
 I will speak of the glorious hon-or of Thy | ma-jes- | ty : ||  
 And.. | of..Thy | won-drous | works.  
 And men shall speak of the might..of Thy | terri-ble | acts : ||  
 And I will..de- | clare..Thy | great- — | ness.  
 They shall abundantly utter the mem-ory of | Thy..great | goodness : ||  
 And..shall | sing..of Thy | righ-teous- | ness.

Second Part.

*mf* **T**HE Lord is gra-cious, and | full of..com- | passion : ||  
 Slow to anger, | and..of | great — | mercy.  
 The Lord..is | good..to | all : ||  
 And His tender mer-cies are | o-ver | all..His | works.

PSALMS.

*f* All Thy works shall praise..Thee, | O — | Lord: ||

And..Thy | saints..shall | bless — | Thee.

They shall speak of the glo-ry | of..Thy | kingdom: ||

And | talk — | of..Thy | power;

To make known to the sons of men..His | migh-ty | acts: ||

And the glo-ri-ous | majes-ty | of..His | kingdom.

*ff* Thy kingdom is an ev-er- | last-ing | kingdom: ||

And Thy dominion endur-eth throughout | all — | ge-ne- | rations.

*mf* The Lord uphol-deth | all..that | fall: ||

And raiseth up..all | those..that be | bow-ed | down.

The eyes of all wait..up- | on — | Thee: ||

And Thou givest them..their | meat in..due | sea- — | son.

Thou o-penest | Thine — | hand: ||

And satisfiest the desire..of | ev-ery | liv-ing | thing.

*Third Part.*

*mf* **T**HE Lord is righ-teous in | all..His | ways: ||

And ho-ly in | all — | His — | works.

The Lord is nigh unto all them that call..up- | on — | Him: ||

To all that call..up- | on — | Him..in | truth.

He will fulfil the desire of them..that | fear — | Him: ||

He also will hear..their | cry,..and will | save — | them.

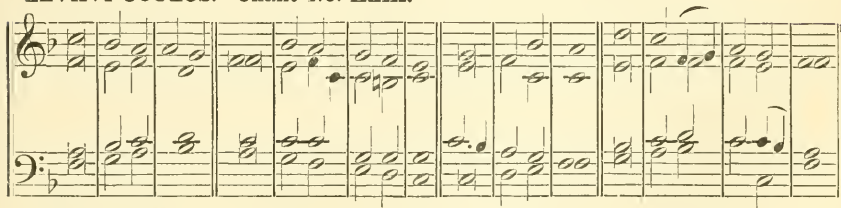
The Lord preserveth all them..that | love — | Him: ||

But all..the | wicked..will | He..des- | troy.

*ff* My mouth shall speak the praise | of..the | Lord: ||

And let all flesh bless His ho-ly | Name..for- | ever..and | ever.

LEVAVI OCULOS. Chant No. XLIII.



*mf* **I** WILL lift up mine eyes..un- | to..the | hills: ||

From | whence — | cometh..my | help.

My help co-meth | from..the | Lord: || which | made — | heaven..and | earth.

He will not suffer thy foot | to..be | moved: ||

He..that | keepeth..thee | will..not | slumber.

Behold, He that keep-eth | Is-ra- | el: || shall nei-ther | slum- — | ber..nor | sleep.

The Lord | is..thy | keeper: || the Lord is thy shade..up- | on..thy | right — | hand.

The sun shall not smite.. | thee..by | day: || nor..the | moon — | by — | night.

The Lord shall preserve..thee | from..all | evil: || He | shall..pre- | serve..thy | soul.

The Lord shall preserve thy going out..and thy | com-ing | in: ||

From this time forth,..and | even..for- | ev-er- | more.

PSALMS.

MISERICORDIAS DOMINI. Chant No. XLIV.



*f* I WILL sing of the mer-cies of the | **Lord..for- | ever : ||**  
 With my mouth will I make known Thy faithfulness | **to..all | ge-ne- | rations.**

*mf* For I have said, Mercy shall be built | **up..for- | ever : ||**  
 Thy faithfulness shalt Thou establish | **in..the | ver-y | heavens.**

*ff* And the heavens shall praise Thy wonders, | **O — | Lord : ||**  
 Thy faithfulness also in the con-gre- | **ga-tion | of..the | saints.**

*mf* For who in the heaven can be compa-red un- | **to..the | Lord ? ||**  
 Who among the sons of the might-y can be | **likened..un- | to..the | Lord ?**

*f* God is greatly to be feared in the assem-bly | **of..the | saints : ||**  
 And to be had in reverence of all | **them..that | are..a- | bout Him.**

*Second Part.*

*f* O LORD GOD of hosts, who is a strong Lord..like | **un-to | Thee ? ||**  
 Or to Thy faithfulness | **round..a- | bout — | Thee ?**

Thou rulest the ra-ging | **of..the | sea : ||**  
 When the waves thereof a- | **rise,..Thou | still-est | them.**

*mf* The heavens are Thine, the earth | **also..is | Thine : ||**  
 As for the world, and the fulness thereof, | **Thou..hast | found-ed | them.**

Thou hast..a | **might-y | arm : ||**  
 Strong is Thy hand, and high : | **is..Thy | right — | hand.**

Justice and judgment are the habita-tion | **of..Thy | throne : ||**  
 Mercy and truth..shall | **go..be- | fore..Thy | face.**

*f* Blessed is the people that know..the | **joy-ful | sound : ||**  
 They shall walk, O Lord,..in the | **light of..Thy | coun-te- | nance.**

In Thy Name shall they rejoice | **all..the | day : ||**  
 And in Thy righteousness | **shall..they | be..ex- | alted.**

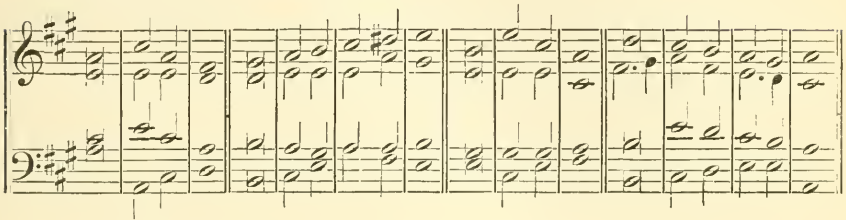
PSALMS.

For Thou art the glo-ry | of..their | strength : ||  
 And in Thy fav-or our | horn..shall | be..ex- | alted.

For the Lord..is | our..de- | fence : ||  
 And the Holy One..of | Is-rael | is..our | King.

*f* Blessed be the Lord..for | ev-er- | more : ||  
 A..men | and — | A- — | men.

CONFITEBOR TIBI. Chant No. XLV.



*f* I WILL praise..Thee with | my..whole | heart : ||  
 Before the gods will I sing | praise — | un-to | Thee.

I will worship toward Thy holy temple, and praise Thy Name for Thy loving-kind-ness and | for..Thy | truth : ||  
 For Thou hast magnified..Thy word a- | bove — | all Thy | Name.

In the day when I cried..Thou | answer-edst | me : ||  
 And strengthenedst me..with | strength — | in..my | soul.

*f* All the kings of the earth..shall praise | Thee,..O | Lord : ||  
 When they hear..the | words — | of..Thy | mouth.

Yea, they shall sing in the ways | of..the | Lord : ||  
 For great..is the | glo-ry | of..the | Lord.

*mf* Though the Lord be high, yet hath He respect un- | to..the | lowly : ||  
 But the proud..He | know-eth a- | far — | off.

*p* Though I walk in the midst of trouble, Thou wilt..re- | vive — | me : ||  
 Thou shalt stretch forth Thine hand against the wrath of mine enemies, and Thy right | hand..shall | save — | me.

The Lord will perfect that..which con- | cern-eth | me : ||  
 Thy mercy, O Lord, endureth forever; forsake not the works..of | Thine — | own — | hands.

PSALMS.

DOMINE REFUGIUM. Chant No. XLVI.



*mf* **L**ORD, Thou hast been..our | dwell-ing- | place : ||  
 In | all — | ge-ne- | rations. [and..the | world : ||  
 Before the mountains were brought forth, or ever Thou hadst formed the earth |  
 Even from everlasting to ev-er- | last-ing, | Thou..art | God.  
 Thou turnest man | to..des- | truction : ||  
 And sayest, Return,..ye | chil-dren | of — | men.  
 For a thousand years in Thy sight are but as yesterday..when | it..is | past : ||  
 And as..a | watch — | in..the | night.  
 Thou carriest them away..as | with..a | flood ; || [up.  
 They are as a sleep : in the morning they are..like | grass..which | grow-eth |  
 In the morning it flourisheth, and | grow-eth | up : ||  
 In the evening it is cut | down,..and | wi-ther- | eth.  
 For we are consu-med | by..Thine | anger : ||  
 And by..Thy | wrath — | are..we | troubled.  
 Thou hast set our iniquities..be- | fore — | Thee : ||  
 Our secret sins..in the | light of..Thy | coun-te- | nance.  
 For all our days are passed away | in..Thy | wrath : ||  
 We spend our years,..as a | tale — | that..is | told.  
 The days of our years are threescore years and ten ; and if by reason of strength..  
 they be | four-score | years : || [a- | way.  
 Yet is their strength labor and sorrow ; for it is soon cut off,..and | we — | fly..  
 Who knoweth the power | of..Thine | anger ? ||  
 Even accord-ing to Thy | fear,..so | is..Thy | wrath.  
 So teach us..to | number..our | days : ||  
 That we may apply..our | hearts — | un-to | wisdom.  
 Return...O | Lord,..how | long ? ||  
 And let it repent Thee..con- | cerning..Thy | ser- — | vants.  
 O satisfy us ear-ly | with..Thy | mercy : ||  
 That we may rejoice and..be | glad — | all..our | days.  
 Make us glad according to the days wherein Thou hast..af- | fict-ed | us : ||  
 And the years..where- | in..we | have..seen | evil.  
 Let Thy work appear..un- | to..Thy | servants : ||  
 And..Thy | glory..un- | to..their | children.  
 And let the beauty of the Lord our God be..up- | on — | us : ||  
 And establish Thou the work of our hands upon us ; yea, the work of our  
 hands..e- | stab-lish | Thou — | it.



PSALMS.

JUBILATE DEO. Chant No. XLVII.



*f* **M**AKE a joyful noise unto the Lord, | all..ye | lands: ||  
 Serve the Lord with gladness; come before..His | pre-sence | with — |  
 singing.

Know ye that the Lord | **He..is** | God; ||

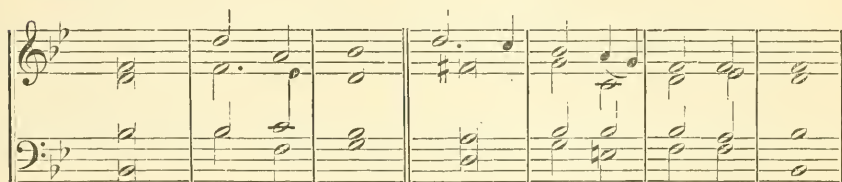
It is He that hath made us, and not we ourselves: we are His peo-ple, and the  
 | sheep — | of..His | pasture.

*ff* Enter into His gates with thanksgiving, and into His | courts..with | praise: ||  
 Be thankful un-to | **Him,..and** | bless..His | Name.

For the Lord is good; His mer-cy is | ev-er- | lasting: ||

And His truth endur-eth to | all — | ge-ne- | rations.

VENITE EXULTEMUS DOMINO. Chant No. XLVIII.



*f* **O** COME, let us sing..un- | to..the | Lord: ||  
 Let us make a joyful noise..to the | rock..of | our..sal- | vation.

Let us come before His pre-sence | with..thanks- | giving: ||

And make a joyful noise..unto | **Him** — | with — | psalms.

For the Lord..is a | great — | God: ||

And a great | **King..a-** | bove..all | gods.

In His hand are the deep pla-ces | of..the | earth: ||

The strength of the hills..is | **His** — | al- — | so.

The sea is His, | and..**He** | made it: ||

And His hands | **formed..the** | dry — | land.

*ff* **O** come, let us wor-ship | and..bow | down: ||

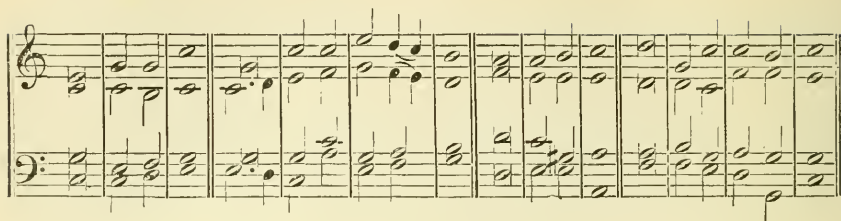
Let us kneel..be- | fore..the | Lord..our | **Maker**.

For..He | **is..our** | God: ||

And we are the people of His pas-ture and the | sheep — | of..His | hand.

PSALMS.

CONFITEMINI DOMINI. Chant No. XLIX.



*f* **O** GIVE thanks unto the Lord, for | He..is | good: ||  
Because..His | mercy..en- | dureth..for- | ever.

Let them now that fear..the | Lord — | say: ||  
That..His | mercy..en- | dureth..for- | ever.

The Lord is my | strength..and | song: || and is..be- | come — | my..sal- | vation.

The voice of rejoicing and salvation is in the tabernacles | of..the | righteous: ||  
The right hand of..the | Lord..doeth | va-liant- | ly.

The right hand of the Lord | is..ex- | alted: ||  
The right hand of..the | Lord — | do-eth | valiantly.

*mf* I shall..not | die,..but | live: || and declare..the | works — | of..the | Lord.

The Lord..hath | chastened..me | sore: ||  
But He hath not given me | o-ver | un-to | death.

*f* Open to me the gates..of | right-eous- | ness: ||  
I will go into them,..and | I..will | praise..the | Lord;

This gate | of..the | Lord: || into which..the | right-eous | shall — | enter.

I will praise Thee, for Thou..hast | heard — | me: ||  
And art..be- | come — | my..sal- | vation.

*mf* The stone which the | builders..re- | fused: ||  
Is become..the | head..stone | of..the | corner.

This is..the | Lord's — | doing: || it..is | marvel-lous | in..our | eyes.

This is the day which the | Lord..hath | made: ||  
We will..re- | joice..and | be..glad | in it.

Save now,..I be- | seech Thee,..**O** | Lord: ||  
O Lord, I beseech Thee,..send | now..pros- | per-i- | ty.

Blessed be he that cometh in the Name | of..the | Lord: ||  
We have blessed you out..of the | house — | of..the | Lord.

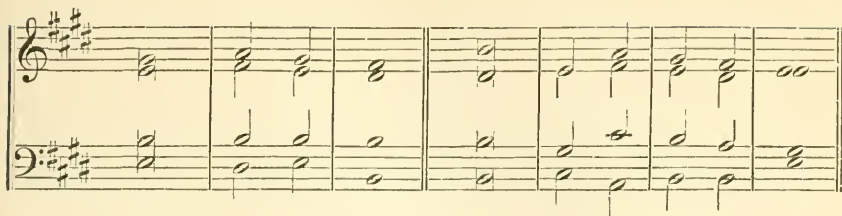
God is the Lord,..which hath | showed..us | light: ||  
Bind the sacrifice with cords, even unto the | horns — | of..the | altar.

*f* Thou art my God, and I..will | praise — | Thee: ||  
Thou art my God,..I | will..ex- | alt — | Thee.

*f* **O** give thanks..un- | to..the | Lord: ||  
For He is good: for..His | mercy..en- | dureth..for- | ever.

PSALMS.

CONFITEMINI DOMINO IN AETERNUM. Chant No. L.



*f* O GIVE thanks..un- | to..the | Lord ; ||  
 For He is good: for..His | mercy..en- | dureth..for- | ever.

O give thanks..unto the | God..of | gods: ||  
 For..His | mercy..en- | dureth..for- | ever.

O give thanks..to the | Lord..of | lords: ||  
 For..His | mercy..en- | dureth..for- | ever.

*mf* To Him who alone | doeth..great | wonders: ||  
 For..His | mercy..en- | dureth..for- | ever.

To Him that by wis-dom | made..the | heavens: ||  
 For..His | mercy..en- | dureth..for- | ever.

To Him that stretched out the earth..a- | bove..the | waters: ||  
 For..His | mercy..en- | dureth..for- | ever.

To Him..that | made..great | lights: ||  
 For..His | mercy..en- | dureth..for- | ever.

Who remembered us..in our | low..es- | tate: ||  
 For..His | mercy..en- | dureth..for- | ever.

And hath redeemed us from..our | en-e- | mies: ||  
 For..His | mercy..en- | dureth..for- | ever.

Who giv-eth | food..to all | flesh: ||  
 For..His | mercy..en- | dureth..for- | ever.

*f* O give thanks unto the | God..of | heaven: ||  
 For..His | mercy..en- | dureth..for- | ever.

PSALMS.

DOMINE DOMINUS NOSTER. Chant No. LI.



*f* **O** LORD our Lord, how excellent is Thy Name..in | all..the | earth: ||  
Who hast set..Thy | glory..a- | bove..the | heavens.

Out of the mouth of babes and sucklings hast Thou ordained strength..because |  
of..Thine | enemies: ||  
That Thou mightest still the enemy | and — | the..a- | venger.

*mf* When I consider Thy heavens, the work | of..Thy | fingers: ||  
The moon and the stars, | which..Thou | hast..or- | dained;

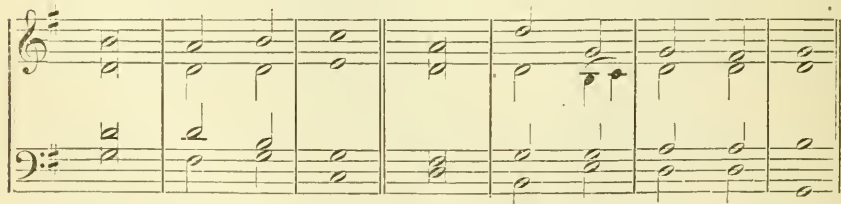
What is man, that Thou..art | mindful..of | him? ||  
And the son of man, | that..Thou | visit-est | him?

For Thou hast made him a little low-er | than..the | angels: ||  
And hast crowned him..with | glory..and | hon- — | or.

Thou madest him to have dominion over the works | of..Thy | hands: ||  
Thou hast put..all | things..un- | der..his | feet.

*ff* **O**.. | Lord..our | Lord: || how excellent is Thy | Name..in | all..the | earth!

CANTATE DOMINO. Chant No. LII.



*f* **O** SING unto the Lord..a | new — | song: ||  
For He hath | done — | marvel-ous | things.

His right hand,..and His | ho-ly | arm: ||  
Hath..gotten | Him..the | vic-tor- | y.

PSALMS.

The Lord hath made known | **His..sal- | vation : ||**  
 His righteousness hath He openly showed..in the|sight —|of..the|heathen.

He hath remembered His mercy and His truth toward..the|house..of|Israel : ||  
 All the ends of the earth have seen..the sal- | va-tion | of..our | God.

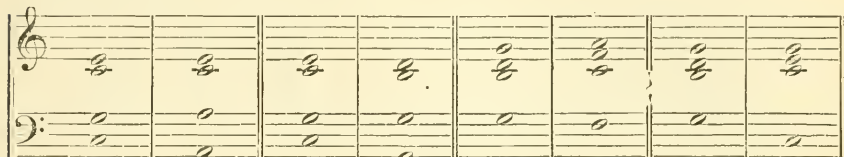
*ff* Make a joyful noise unto the Lord, | **all..the | earth : ||**  
 Make a loud noise, and re- | joice, — | and..sing | praise.

Sing unto the Lord | **with..the | harp : ||**  
 With the harp,..and the | **voice — | of..a | psalm.**

*mf* Let the floods clap their hands ; let the hills be joyful together..be- | fore..the |  
 For He cometh..to | **judge — | the — | earth ;** [Lord : ||

With righteousness shall..He | **judge..the | world : ||**  
 And..the | **people..with | e-qui- | ty.**

DE PROFUNDIS. Chant No. LIII.



*pp* **O**UT of the depths have..I.. | **cried : ||**  
 Unto Thee, O.. | **Lord. ||**

Lord, hear..my.. | **voice : ||**  
 Let Thine ears be attentive to the voice..of my..suppli- | **cations. ||**

If Thou, Lord, shouldst mark..iniqui- | **ties : ||**  
 O Lord,..who shall | **stand ? ||**

But there is forgiveness..with | **Thee : ||**  
 That Thou mayest..be | **feared. ||**

I wait for the Lord, my soul..doth | **wait : ||**  
 And in His word..do I | **hope. ||**

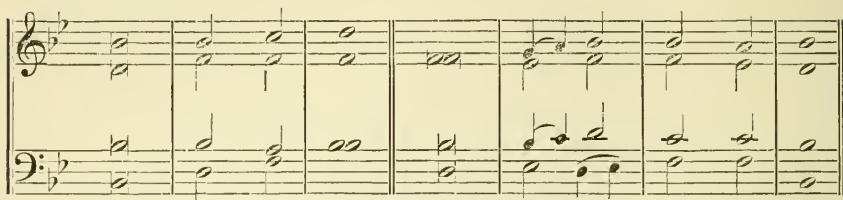
My soul waiteth for the Lord more than they that watch..for the | **morning : ||**  
 I say, more than they that watch..for the | **morning. ||**

Let Israel hope in the Lord, for with the Lord..there is | **mercy : ||**  
 And with Him is plenteous..re- | **demption. ||**

And He shall redeem..Is- | **rael : ||**  
 From all his iniqui- | **ties. ||**

PSALMS.

THE DECEIT HYMNUS. Chant No LIV.



*mf* **P**RAISE waiteth for Thee,..O | God,..in | Sion: ||  
 And unto Thee shall..the | vow..be per- | form- — | ed.

O Thou..that | hear-est | prayer: || unto Thee..shall | all — | flesh — | come.

Blessed is the man whom Thou choosest, and caustest to approach unto Thee,  
 that he may dwell | in..Thy | courts: || [temple.

We shall be satisfied with the goodness of Thy house, ev-en | of..Thy | ho-ly |  
 By terrible things in righteousness wilt Thou answer us, O God..of | our..sal- |  
 vation: ||

Who art the confidence of all the ends of the earth, and of them that are..a- |  
 far..off up- | on..the | sea;

Which by His strength setteth | fast..the | mountains: ||  
 Being | gird- — | ed..with | power:

Which stilleth the noise | of..the | seas: ||  
 The noise of their waves, and..the | tu-mult | of..the | people.

They also that dwell in the uttermost parts are afraid | at..Thy | tokens: ||  
 Thou makest the out-goings of the morn-ing and | even-ing | to..re- | joice.

Thou visitest the earth,..and | water-est | it: ||  
 Thou preparest them corn, when thou..hast | so..pro- | vid-ed | for it.

Thou waterest the rigdes thereof..a- | bun-dant- | ly: ||  
 Thou settlest..the | fur-rows | there- — | of.

Thou mak-est it | soft..with | showers: ||  
 Thou blessest..the | spring-ing | there- — | of.

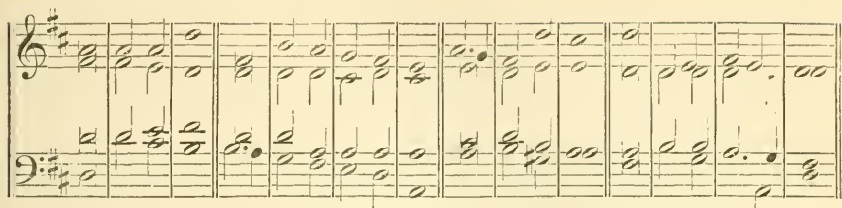
Thou crownest the year | with..Thy | goodness: ||  
 And..Thy | paths — | drop — | fatness.

They drop upon the pas-tures of the | wil-der- | ness: ||  
 And the little hills..re- | joice..on | ev-ery | side.

The pas-tures are | clothed..with | flocks: ||  
 The valleys also are covered over with corn; they shout..for | joy,..they |  
 al-so | sing.

PSALMS.

CONFITEBOR TIBI. Chant No. LV.



*f* PRAISE ye the Lord. I will praise the Lord..with | my..whole | heart: ||  
In the assembly of the upright,..and | in..the | con-gre- | gation.

The works..of the | Lord..are | great: ||  
Sought out of all them..that have | pleas-ure | there- — | in.

His work is honorable | and — | glorious: ||  
And His righteousness en- | dureth..for- | ev- — | er.

He hath made His wonderful works..to | be..re- | membered: ||  
The Lord is gra-cious and | full — | of..com- | passion.

He hath given meat unto them..that | fear — | Him: ||  
He will ever be | mind-ful | of..His | covenant.

He hath showed His people the pow-er | of..His | works: ||  
That He may give them..the | herit-age | of..the | heathen.

The works of His hands are verity..and | judg- — | ment: ||  
All.. | His..com- | mandments..are | sure.

They stand fast..for- | ever..and | ever: ||  
And are done..in | truth..and | up-right- | ness.

*p* He sent redemp-tion un- | to..His | people: ||  
He hath commanded His covenant forever; ho-ly and | rev-erend |  
is..His | Name.

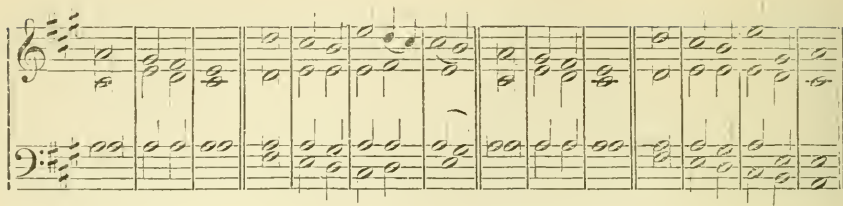
*f* The fear of the Lord is the be- | ginning..of | wisdom: ||  
His.. | praise..en- | dureth..for- | ever.

Glory be to the Fath-er, and | to the | Son, ||  
And.. | to the | Ho-ly | Ghost:

As it was in the beginning, is now, and | ever..shall | be, ||  
World | with-out | end. A- | men.

PSALMS.

LAUDATE DOMINUM DE COELIS. Chant No. LVI.



*f* PRAISE ye the Lord: praise ye the Lord from..the | heavens: ||  
 Praise..Him | in — | the — | heights. ||  
 Praise ye Him, | all..His | angels: ||  
 Praise..ye | Him,— | all..His | hosts. ||

Praise ye Him, | sun..and | moon: ||  
 Praise..Him, | all..ye | stars..of | light. ||  
 Praise Him, ye | heavens..of | heavens: ||  
 And ye waters..that | be..a- | bove..the | heavens. ||

Let them praise the Name | of..the | Lord: ||  
 For He command-ed, | and..they | were..cre- | ated. ||  
*mf* He hath also established them..for- | ever..and | ever: ||  
 He hath made..a de- | cree..which | shall..not | pass. ||

*ff* Praise the Lord | from..the | earth: ||  
 Ye | drag-ons | and..all | deeps. ||  
 Fire, and hail; | snow,..and | vapors: ||  
 Storm-y | wind..ful- | filling..His | word. ||

Moun-tains, | and..all | hills: ||  
 Fruitful trees, | and — | all — | cedars; ||  
 Beasts, | and..all | cattle: ||  
 Creeping things, | and — | fly-ing | fowl; ||

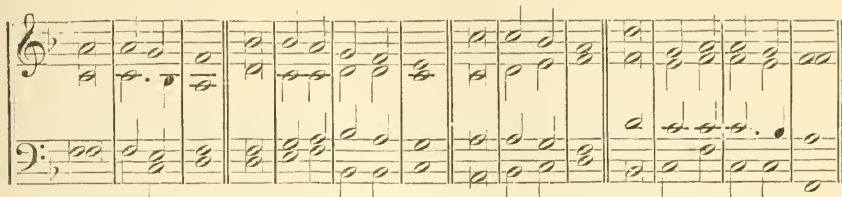
Kings of the earth, | and..all | people: ||  
 Princes, and..all | judg-es | of..the | earth; ||  
 Both..young | men,..and | maidens: ||  
 Old men, | and — | child- — | ren; ||

Let them praise the Name | of..the | Lord: ||  
 For His Name alone is excellent; His glory is..a- | bove..the | earth..  
 and | heaven. ||  
 He also exalteth the horn of His people, the praise..of|all..His|saints: ||  
 Even of the children of Israel, a people near unto Him. | Praise — |  
 ye..the | Lord. ||



PSALMS.

DOMINI EST TERRA. Chant No. LVII.



*mf* **T**HE earth is the Lord's, and..the | fulness..there- | of: ||  
The world,..and | they..that | dwell..there- | in.

For He hath founded it..up- | on..the | seas: ||  
And established | it..up- | on..the | floods.

*mf* Who shall ascend into the hill | of..the | Lord? ||  
And who shall stand | in..His | ho-ly | place?

He that hath clean hands, and..a | pure — | heart: ||  
Who hath not lifted up his soul unto vanity,..nor | sworn..de-|ceit-ful-|ly.

He shall receive the bless-ing | from..the | Lord: ||  
And righteousness from..the | God..of | his..sal- | vation.

This is the generation of | them..that | seek Him: ||  
That.. | seek..thy | face,..O | Jacob.

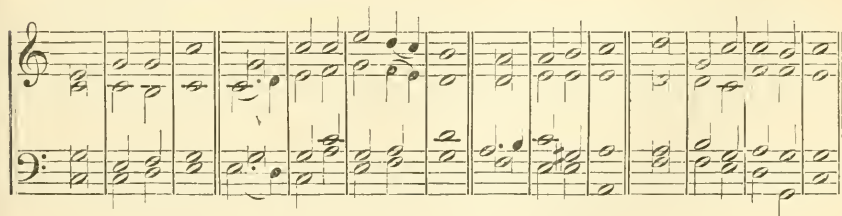
*ff* Lift up your heads, | O..ye | gates; || [come | in.  
And be ye lift up, ye everlasting doors: and the King..of | glo-ry | shall..

Who is..this | King..of | glory? ||  
The Lord strong and mighty, the | Lord — | mighty..in | battle.

Lift up your heads, | O..ye | gates; || [come | in.  
Even lift them up, ye everlasting doors: and the King..of | glo-ry | shall..

Who is..this | King..of | glory? ||  
The Lord of Hosts,..He | is..the | King..of | glory.

COELI ENARRANT. Chant No. LVIII.



*ff* **T**HE heavens declare..the | glory..of | God: ||  
And the firmament | showeth..His | hand-y | work.

*mf* Day unto day | utter-eth | speech: ||  
And night unto | night — | show-eth | knowledge.

There is..no | speech..nor | language: ||  
Where..their | voice..is | not — | heard.

Their line is gone out..through | all..the | earth: ||  
And their words..to the | end — | of..the | world.

PSALMS.

COELI ENARRANT. Second Part. Chant No. LXX

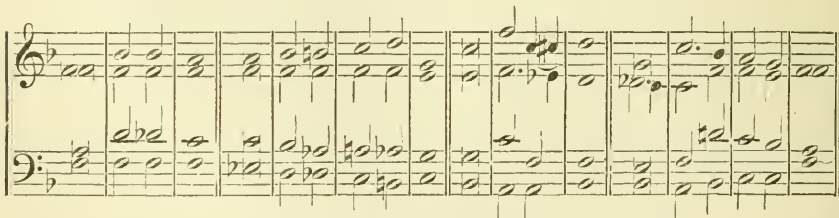


*mf* **T**HE law of the Lord is perfect, con- | verting..the | soul : ||  
 The testimony of the Lord is sure, | mak-ing | wise..the | simple.  
 The statutes of the Lord are right, re- | joicing..the | heart : ||  
 The commandment of the Lord..is | pure,..en- | lightening..the | eyes.  
 The fear of the Lord is clean,..en- | during..for- | ever : ||  
 The judgments of the Lord are true..and | right-eous | al-to- | gether.  
 More to be desired are they than gold, yea,..than | much..fine | gold : ||  
 Sweeter also than hon-ey | and..the | hon-ey- | comb.  
 Moreover, by them..is Thy | ser-vant | warned : ||  
 And in keeping of them | there..is | great..re- | ward.

Third Part.

*mf* **W**HO can un-der- | stand..His | errors ? ||  
 Cleanse Thou me | from — | se-cret | faults.  
 Keep back Thy servant also from..pre- | sump-tuous | sins ; ||  
 Let them not have dominion over me : then shall I be upright, and I shall  
 be innocent | from..the | great..trans- | gression.  
 Let the words of my mouth, and the medita-tion | of..my | heart : ||  
 Be acceptable in Thy sight, O Lord,..my | strength,..and | my..re- | deemer.

DOMINUS REGIT ME. Chant No. LX.



*mf* **T**HE Lord | is..my | shepherd : || I | shall — | not — | want.  
 He maketh me to lie down..in | green — | pastures : ||  
 He leadeth me..be- | side..the | still — | waters.  
 He..res- | toreth..my | soul : ||  
 He leadeth me in the paths of right-eous- | ness..for | His..Name's | sake.

PSALMS.

Yea, though I walk through the valley of the shadow of death, I..will | fear..  
no | evil: ||

For Thou art with me; Thy rod and Thy | staff..they | com-fort | me.

Thou preparest a table before me in the pres-ence | of..mine | enemies: ||

Thou anointest my head with oil; my | cup — | run-neth | over.

Surely goodness and mercy shall follow me all..the | days of..my | life: ||

And I will dwell..in the house | of..the | Lord..for- | ever.

IN CONVERTENDO. Chant No. LXI.



*mf* **W**HEN the Lord turned again the captivity | of — | Zion: ||  
We were like | them — | that — | dream.

Then was our mouth | filled..with | laughter: ||

And..our | tongue..with | sing- — | ing;

Then said they..a- | mong..the | heathen: ||

The Lord..hath | done..great | things..for | them.

The Lord hath done..great | things..for | us: ||

Where- | of -- | we..are | glad.

Turn again our captivity, | O — | Lord: ||

As..the | streams — | in..the | south.

They..that | sow..in | tears: || shall | reap — | in — | joy.

He that goeth forth and weepeth, bear-ing | pre-cious | seed: ||

Shall doubtless come again with rejoicing, | bringing..his |  
sheaves..with | him.

Glory be to the Fath-er, | and..to the | Son, ||

And | to..the | Ho-ly | Ghost:

As it was in the beginning, is now, and | ever..shall | be, ||

World | with-out | end. **A-** | men.

CHANT.

CANTEMUS CUNCTI. Chant No. LXII.



**T**HE strain upraise of joy and praise, Alle- | lu- — | ia.

To the glory of their King

Shall the ransomed | **people** | **sing**, || Alle- | lu- — | ia, || Alle- | lu- | ia.

And the choirs that | **dwell on** | **high**

Shall re-echo | **through the** | **sky**, || Alle- | lu- — | ia, || Alle- | lu- | ia.

They through the fields of | **Paradise that** | **roam**, ||

The blessed ones, repeat through | **that bright** | **home**, || Alle- | lu- — | ia, ||

Alle- | lu- | ia.

The planets glittering on their | **heavenly** | **way**, ||

The shining constellations, | **join and** | **say**, || Alle- | lu- — | ia, || Alle- | lu- | ia.

Ye clouds that onward sweep,

Ye winds, on | **pinions** | **light**, ||

Ye thunders, echoing loud and deep,

Ye lightnings, | **wildly** | **bright**, ||

In sweet con- | **sent u-** | **nite** || your Alle- | lu- | ia.

Ye floods and ocean billows,

Ye storms and | **winter** | **snow**, ||

Ye days of cloudless beauty,

Hoar-frost and | **summer** | **glow**, ||

Ye groves that wave in spring,

And glorious | **forests**, | **sing**, || Alle- | lu- | ia.

First let the birds, with painted | **plumage** | **gay**, ||

Exalt their great Creator's | **praise**, and | **say**, || Alle- | lu- — | ia, || Alle- | lu- | ia.

Then let the beasts of the earth with | **varying** | **strain**, ||

Join in Creation's Hymn, and | **cry a-** | **gain**, || Alle- | lu- — | ia, || Alle- | lu- | ia.

Here let the mountains thunder forth so- | **nor-** — | **ous**, || Alle- | lu- — | ia.

There let the valleys sing in gentler | **chor-** — | **us**, || Alle- | lu- | ia.

CHANT.

Thou jubilant abyss of | ocean, | cry, || Alle- | lu- — | ia.  
Ye tracts of earth and conti- | nents re- | ply, || Alle- | lu- | ia.

To God, who all cre- | ation | made, ||  
The frequent hymn be | duly | paid: || Alle- | lu- — | ia, || Alle- | lu- | ia.

This is the strain, the eternal strain, the Lord of | all things | loves: ||  
Alle- | lu- — | ia.

This is the song, the heavenly song, that Christ Him- | self ap- | proves: ||  
Alle- | lu- | ia.

Wherefore we sing, both heart and voice a- | wak- — | ing, || Alle- | lu- — | ia.  
And children's voices echo, answer | mak- — | ing, || Alle- | lu- | ia.

Now from all men | be out- | poured ||  
Alleluia | to the | Lord; ||  
With Alleluia | ever- | more ||  
The Son and Spirit | we a- | dore.

Praise be done to the | Three in | One. ||  
Alle- | lu- — | ia! || Alleluia! Alle- | lu- — | ia! ||  
Alle- | lu- | ia! || Amen.



# METRICAL TUNES.



## 1. LANESBORO. C. M.

English Tune.

The first system of musical notation for 'LANESBORO' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C. M.). The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system contains 12 measures in total.

The second system of musical notation for 'LANESBORO' continues the piece. It consists of two staves in treble and bass clefs. The upper staff continues the melody from the first system, with notes like D4, E4, and F#4. The lower staff continues the bass line with notes like D2, E2, and F#2. The system contains 12 measures in total.

## 2. MEDFIELD. C. M.

W. MATHER.

The first system of musical notation for 'MEDFIELD' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C. M.). The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system contains 12 measures in total.

The second system of musical notation for 'MEDFIELD' continues the piece. It consists of two staves in treble and bass clefs. The upper staff continues the melody from the first system, with notes like D4, E4, and F#4. The lower staff continues the bass line with notes like D2, E2, and F#2. The system contains 12 measures in total.

3. CRÜGER. C. M.

J. CRÜGER, 1638.

Musical score for '3. CRÜGER. C. M.' in G major, common time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef staff containing a melody and a bass clef staff with a bass line. The second system continues the piece, ending with a double bar line.

Continuation of the musical score for '3. CRÜGER. C. M.' in G major, common time. This system contains the final measures of the piece, ending with a double bar line.

4. CORONATION. C. M.

OLIVER HOLDEN.

Musical score for '4. CORONATION. C. M.' in G major, common time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef staff containing a melody and a bass clef staff with a bass line. The second system continues the piece, ending with a double bar line.

Continuation of the musical score for '4. CORONATION. C. M.' in G major, common time. This system contains the final measures of the piece, ending with a double bar line.

Amen as No. 3.

5. VIGILS. C. M.

S. WEBB.

Musical score for '5. VIGILS. C. M.' in G major, 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef staff containing a melody and a bass clef staff with a bass line. The second system continues the piece, ending with a double bar line.



Musical score for "6. CHESTERFIELD. C. M." in G major and common time. The score consists of two systems of two staves each (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures. The music features a mix of chords and moving lines in both hands.

6. CHESTERFIELD. C. M.

Dr. Hawes.

Musical score for "7. ST. AGNES. C. M." in G major and 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures. The music features a mix of chords and moving lines in both hands.

7. ST. AGNES. C. M.

Rev. Dr. Dykes.

Musical score for "7. ST. AGNES. C. M." in G major and 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures. The music features a mix of chords and moving lines in both hands.

Musical score for "7. ST. AGNES. C. M." in G major and 3/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures. The music features a mix of chords and moving lines in both hands.

8. MANOAH. C. M.

From G. ROSSINI.

Musical score for Manoah, measures 1-8. The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each (treble and bass clef). The first system contains measures 1-4, and the second system contains measures 5-8. The music is primarily chordal and homophonic.

Musical score for Manoah, measures 9-16. This system continues the piece with two systems of two staves each. The first system contains measures 9-12, and the second system contains measures 13-16. The piece concludes with a final cadence in the second system.

9. BISHOPTHORPE. C. M.

G. CLARK, d. 1707.

Musical score for Bishopthorpe, measures 1-8. The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a mix of chords and moving lines.

Musical score for Bishopthorpe, measures 9-16. This system continues the piece with two systems of two staves each. The first system contains measures 9-12, and the second system contains measures 13-16. The piece concludes with a final cadence in the second system.

10. NORTHAMPTON. C. M.

Dr. CROFT, d. 1727.

Musical score for Northampton, measures 1-8. The score is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The music is characterized by simple, clear harmonic structures.

Musical score for "ST. ANN'S, C. M." by Dr. Croft, 1713. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of 12 measures.

11. ST. ANN'S. C. M.

Dr. Croft, 1713.

Musical score for "ST. ANN'S, C. M." by Dr. Croft, 1713. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of 12 measures.

Musical score for "ST. ANN'S, C. M." by Dr. Croft, 1713. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of 12 measures.

12. KNECHT. C. M.

J. A. KNECHT, 1793.

Musical score for "KNECHT, C. M." by J. A. Knecht, 1793. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of 12 measures.

Musical score for "KNECHT, C. M." by J. A. Knecht, 1793. The score is written for two staves, Treble and Bass clef, in G major (one sharp). The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece consists of 12 measures.

13. ST. STEPHEN'S. C. M.

REV. W. JOHNS.

Musical score for St. Stephen's, C. M. by Rev. W. Johns. The score is written for piano in G major and common time. It consists of two systems of two staves each (treble and bass clef). The first system contains the first four measures, and the second system contains the next four measures. The music features a simple harmonic accompaniment with some melodic lines in the treble clef.

Continuation of the musical score for St. Stephen's, C. M. by Rev. W. Johns. This system contains the final four measures of the piece, ending with a double bar line. The notation continues with chords and some melodic fragments in the treble clef.

14. MARTYRDOM. C. M.

HUGH WILSON.

Musical score for Martyrdom, C. M. by Hugh Wilson. The score is written for piano in G major and 3/4 time. It consists of two systems of two staves each (treble and bass clef). The first system contains the first four measures, and the second system contains the next four measures. The music features a simple harmonic accompaniment with some melodic lines in the treble clef.

Continuation of the musical score for Martyrdom, C. M. by Hugh Wilson. This system contains the final four measures of the piece, ending with a double bar line. The notation continues with chords and some melodic fragments in the treble clef.

15. LANCASTER. C. M.

DR. S. HOWARD, 1762.

Musical score for Lancaster, C. M. by Dr. S. Howard, 1762. The score is written for piano in G major and common time. It consists of two systems of two staves each (treble and bass clef). The first system contains the first four measures, and the second system contains the next four measures. The music features a simple harmonic accompaniment with some melodic lines in the treble clef.

16. SOUTHWELL. C. M.

English Psalter, 1588.

17. HAWLEY. C. M.

A. R. REINAGLE.

18. TRIAS. C. M.

From Gregorian Chant.

Musical score for 'Trias' in Common Time. It consists of two systems of two staves each (treble and bass clef). The first system shows a series of chords in the bass and a melodic line in the treble. The second system continues the piece with more complex rhythmic patterns and melodic development.

Continuation of the musical score for 'Trias'. The second system shows the treble staff with more active melodic lines and the bass staff with supporting chords. The piece concludes with a final cadence in both staves.

19. NORMANTON. C. M.

M. VULPIUS, 1609.

Musical score for 'Normanton' in Common Time. It consists of two systems of two staves each. The first system features a more active treble staff with eighth and sixteenth notes, while the bass staff provides a steady harmonic accompaniment. The second system continues the piece with similar rhythmic patterns.

Continuation of the musical score for 'Normanton'. The second system shows the treble staff with a melodic line that includes some grace notes and the bass staff with a consistent accompaniment. The piece ends with a final cadence.

20. ST. ETHELDREDA. C. M.

BISHOP TURTON.

Musical score for 'St. Etheldreda' in Common Time. It consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the piece with similar rhythmic patterns.

21. LOB GOTT. C. M.

NICOLAS HERMANN, 1560.

22. JERUSALEM. C. M.

Rev. Dr. Tucker's Hymnal.

23. TIVERTON. C. M.

Rev. Jos. GRIGG, d. 1768.

Musical score for Tiverton, C. M. The score is written in G major (one flat) and common time. It consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, ending with a double bar line and repeat signs.

Continuation of the musical score for Tiverton, C. M. This system continues the melody and accompaniment from the previous system, ending with a double bar line and repeat signs.

24. ST. JAMES. C. M.

RALPH COURTVILLE, 1680.

Musical score for St. James, C. M. The score is written in G major (one flat) and common time. It consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, ending with a double bar line and repeat signs.

Continuation of the musical score for St. James, C. M. This system continues the melody and accompaniment from the previous system, ending with a double bar line and repeat signs.

25. MILES LANE. C. M.

Wm. SHRULESOLK, d. 1829.

Musical score for Miles Lane, C. M. The score is written in G major (one flat) and common time. It consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff containing a melody and a bass staff with accompaniment. The second system continues the piece, ending with a double bar line and repeat signs.



Musical score for 'Windsor' in G minor, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the treble staff.

26. WINDSOR. C. M. (*Minor.*)

KIRBY.

Musical score for 'Windsor' in G minor, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff features a series of chords and a melodic line, while the bass staff provides a steady accompaniment. The piece ends with a final cadence in the treble staff.

Musical score for 'Windsor' in G minor, common time. The score consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic and harmonic development, while the bass staff maintains the accompaniment. The piece concludes with a final cadence in the treble staff.

27. INVITATION. C. M.

Unknown.

Musical score for 'Invitation' in G minor, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a melodic line, while the bass staff provides a harmonic accompaniment. The piece concludes with a final cadence in the treble staff.

Musical score for 'Invitation' in G minor, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic and harmonic development, while the bass staff maintains the accompaniment. The piece concludes with a final cadence in the treble staff.

28. HELLE SONN. C. M.

M. VULPIUS, 1609.

Musical notation for 'HELLE SONN.' in 3/4 time, C major. The piece consists of two systems of two staves each (treble and bass clef). The first system contains four measures, and the second system contains four measures. The melody is simple and homophonic, with the bass line providing harmonic support.

Continuation of the musical notation for 'HELLE SONN.', consisting of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The piece concludes with a final cadence.

29. WILTSHIRE. C. M.

SIR GEO. SMART.

Musical notation for 'WILTSHIRE.' in 3/4 time, C major. The piece consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The melody features some eighth-note patterns and rests.

Continuation of the musical notation for 'WILTSHIRE.', consisting of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The piece concludes with a final cadence.

30. BARNBY. C. M.

J. BARNBY.

Musical notation for 'BARNBY.' in 3/4 time, C major. The piece consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The melody is simple and homophonic.

31. BEDFORD. C. M.

W. WHERALL, 1669.

32. BELGRAVE. C. M.

WM. HORSLEY.

33. BURLINGTON. C. M.

J. H. BURROWES.

Musical score for 'Burlington' in C major, common time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the melody and accompaniment.

Continuation of the musical score for 'Burlington'. The second system shows the melody and accompaniment continuing through several measures, ending with a double bar line.

34. ST. PETER. C. M.

A. R. REINAGLE.

Musical score for 'St. Peter' in C major, common time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the melody and accompaniment.

Continuation of the musical score for 'St. Peter'. The second system shows the melody and accompaniment continuing through several measures, ending with a double bar line.

35. STOCKTON. C. M.

T. WRIGHT, arr. by Dr. DYKES.

Musical score for 'Stockton' in C major, common time. The score consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef melody and a bass clef accompaniment. The second system continues the melody and accompaniment.

Musical score for "St. Francis, C. M." by G. A. Loehr. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a simple harmonic accompaniment with a melody in the treble staff.

36. ST. FRANCIS. C. M.

G. A. LOEHR.

Musical score for "St. Francis, C. M." by G. A. Loehr. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a simple harmonic accompaniment with a melody in the treble staff.

Musical score for "St. Francis, C. M." by G. A. Loehr. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a simple harmonic accompaniment with a melody in the treble staff.

37. CHRISTMAS. C. M.

From G. F. HANDEL.

Musical score for "Christmas, C. M." by G. F. Handel. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a simple harmonic accompaniment with a melody in the treble staff.

Musical score for "Christmas, C. M." by G. F. Handel. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a simple harmonic accompaniment with a melody in the treble staff.

38. ABRIDGE. C. M.

ISAAC SMITH, 1770.

The first system of music for 'ABRIDGE' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3.

The second system continues the piece. The upper staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The bass line provides harmonic support with chords and moving lines.

39. ECKARDTSHEIM. C. M.

CHAS. ZEUNKE.

The first system of 'ECKARDTSHEIM' is in 3/4 time with two flats. The upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3.

The second system continues the piece. The upper staff features a melodic line with eighth and quarter notes. The bass line provides harmonic support with chords and moving lines.

40. HERVEY. C. M.

F. HERVEY.

The first system of 'HERVEY' is in 3/4 time with two flats. The upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3.

41. MOREDON. C. M.

R. HAKING.

42. PALESTINE. C. M.

J. SUMMERS.

43. BARBY. C. M.

Wm. Tansur, 1760.

The first system of music for 'Barby' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, primarily using chords and simple rhythmic patterns.

The second system of music for 'Barby' continues the piece. It maintains the same two-staff format with treble and bass clefs, two flats, and 3/4 time. The melody in the upper staff continues with various note values and rests, while the bass line provides harmonic support with chords and single notes.

44. WESTLAKE. C. M. D.

FREDERICK WESTLAKE.

The first system of music for 'Westlake' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, primarily using chords and simple rhythmic patterns.

The second system of music for 'Westlake' continues the piece. It maintains the same two-staff format with treble and bass clefs, one sharp, and common time. The melody in the upper staff continues with various note values and rests, while the bass line provides harmonic support with chords and single notes.

The third system of music for 'Westlake' continues the piece. It maintains the same two-staff format with treble and bass clefs, one sharp, and common time. The melody in the upper staff continues with various note values and rests, while the bass line provides harmonic support with chords and single notes.



The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The treble staff begins with a melodic line of eighth notes, while the bass staff provides a harmonic accompaniment of chords and single notes. The system concludes with a double bar line and repeat signs.

45. LOWESTOFFE. C. M. D.

Day's Psalter, 1569.

The second system continues the piece with two staves. The treble staff features a series of chords and single notes, while the bass staff maintains a steady accompaniment. The system ends with a double bar line and repeat signs.

The third system of the score shows the continuation of the melody and accompaniment on two staves. The treble staff has a more active melodic line with some eighth-note patterns, while the bass staff provides a consistent harmonic support. The system concludes with a double bar line and repeat signs.

The fourth system continues the musical piece on two staves. The treble staff shows a melodic line with some grace notes, and the bass staff provides a steady accompaniment. The system ends with a double bar line and repeat signs.

The fifth and final system of the score consists of two staves. The treble staff features a melodic line with a prominent eighth-note figure, while the bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat signs.

46. ANGEL'S SONG. C. M. D.

FROM MENDELSSOHN.  
By E. J. HOPKINS.

The first system of musical notation for 'Angel's Song' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a homophonic style with chords and simple melodic lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the three-sharp key signature and common time. The melody in the upper staff includes some eighth-note patterns.

The third system of musical notation concludes the piece. It includes a dynamic marking of 'p' (piano) in the bass staff. The notation ends with a double bar line and repeat signs.

47. ILMINSTER. C. M. D.

Waite's Psalmody.

The first system of musical notation for 'Ilminster' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The music is written in a homophonic style with chords and simple melodic lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The melody in the upper staff includes some eighth-note patterns.

The first system of the musical score consists of two staves, Treble and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the Treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The piece concludes with a final cadence in both staves.

48. BRATTLE STREET. C. M. D.

IGNAZ PLEYEL.

The second system continues the piece. The Treble staff features a series of chords and a melodic line with eighth notes. The Bass staff provides a steady accompaniment with chords and a simple bass line.

The third system introduces a triplet in the Treble staff, marked with a '3' above the notes. The Bass staff continues with its accompaniment.

The fourth system continues the piece with various chordal textures in both staves.

The fifth system concludes the piece, featuring a final triplet in the Treble staff and a final cadence in both staves.

49. SILVER STREET. S. M.

ISAAC SMITH, J. 1780.

First system of musical notation for 'Silver Street'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp. The music is in common time. The first four measures show a simple melody in the treble and a supporting bass line.

Second system of musical notation for 'Silver Street', continuing from the first system. It consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with some grace notes and slurs. The bass staff provides a steady accompaniment.

50. ST. THOMAS. S. M.

WM. TANSUR, 1768.

First system of musical notation for 'St. Thomas'. It consists of two staves: a treble staff and a bass staff. Both staves begin with a key signature of two sharps (F# and C#). The treble staff has a treble clef, and the bass staff has a bass clef. The music is in common time. The first four measures show a melody in the treble and a bass line.

Second system of musical notation for 'St. Thomas', continuing from the first system. It consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with some grace notes and slurs. The bass staff provides a steady accompaniment.

51. MONK. S. M.

WM. H. MONK.

First system of musical notation for 'Monk'. It consists of two staves: a treble staff and a bass staff. Both staves begin with a key signature of two sharps (F# and C#). The treble staff has a treble clef, and the bass staff has a bass clef. The music is in common time. The first four measures show a melody in the treble and a bass line.

52. BETHLEHEM. S. M.

Dr. S. WESLEY.

53. CAMBRIDGE. S. M.

REV. R. HARRISON.

54. ST. MICHAEL. S. M.

Day's Psalter, 1588.

Musical score for St. Michael, S. M. The piece is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble clef staff containing a series of chords and a bass clef staff with a simple accompaniment. The second system continues the piece with similar chordal textures.

Continuation of the musical score for St. Michael, S. M. The second system shows the piece continuing with similar chordal textures in both treble and bass clefs.

55. POTSDAM. S. M.

From J. S. BACH, d. 1750.

Musical score for Potsdam, S. M. The piece is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef staff containing a series of chords and a bass clef staff with a simple accompaniment. The second system continues the piece with similar chordal textures.

Continuation of the musical score for Potsdam, S. M. The second system shows the piece continuing with similar chordal textures in both treble and bass clefs.

56. SCHNEIDER. S. M.

W. B. BRADBURY.

Musical score for Schneider, S. M. The piece is in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef staff containing a series of chords and a bass clef staff with a simple accompaniment. The second system continues the piece with similar chordal textures.

57. OLNEY. S. M.

Dr. L. MASON.

58. DENNIS. S. M.

H. G. NAGELL.

59. STEIBELT. S. M.

DANIEL STEIBELT, 1790.

60. DOVER. S. M.

English, harm. by Goss.

61. PASSION. S. M.

J BARNBY.



Musical score for 'SIENNA' in G minor, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a double bar line and repeat signs.

**62. SIENNA. S. M.**

W. H. DRANE.

Musical score for 'SIENNA' in G minor, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a double bar line and repeat signs.

Musical score for 'SIENNA' in G minor, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a double bar line and repeat signs.

**63. ETERNITY. S. M.**

DR. H. J. GUANTLETT.

Musical score for 'ETERNITY' in G minor, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a double bar line and repeat signs.

Musical score for 'ETERNITY' in G minor, 2/4 time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a double bar line and repeat signs.

64. THATCHER. S. M.

G. F. HANDEL, 1742.

65. WEIMAR. S. M.

S. B. POND.

66. SWABIA. S. M. D.

German Lutheran, 1646.

The first system of music consists of two staves. The treble staff begins with a G4 quarter note, followed by a dotted quarter note (A4), and then a quarter note (B4). The bass staff starts with a G2 half note, followed by a dotted quarter note (A2), and then a quarter note (B2). The system concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

The second system continues the piece. The treble staff features a G4 quarter note, followed by a dotted quarter note (A4), and then a quarter note (B4). The bass staff starts with a G2 half note, followed by a dotted quarter note (A2), and then a quarter note (B2). The system concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

67. OLD 25th. S. M. D.

Day's Psalter, 1563.

The third system of music shows a change in the bass line. The treble staff begins with a G4 quarter note, followed by a dotted quarter note (A4), and then a quarter note (B4). The bass staff starts with a G2 half note, followed by a dotted quarter note (A2), and then a quarter note (B2). The system concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

The fourth system continues the piece. The treble staff features a G4 quarter note, followed by a dotted quarter note (A4), and then a quarter note (B4). The bass staff starts with a G2 half note, followed by a dotted quarter note (A2), and then a quarter note (B2). The system concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

The fifth system concludes the piece. The treble staff features a G4 quarter note, followed by a dotted quarter note (A4), and then a quarter note (B4). The bass staff starts with a G2 half note, followed by a dotted quarter note (A2), and then a quarter note (B2). The system concludes with a final G4 quarter note in the treble and a G2 half note in the bass.

68. FAIRFIELD. S. M. D.

Rev. P. LATROBE.

The first system of music for 'Fairfield' consists of two staves, Treble and Bass. The Treble staff begins with a single quarter note G4, followed by a series of chords and a melodic line. The Bass staff provides a harmonic accompaniment with chords and a bass line. The system concludes with a double bar line and repeat signs.

The second system continues the piece, featuring similar chordal textures in both staves. The Treble staff has a more active melodic line, while the Bass staff maintains a steady accompaniment. The system ends with a double bar line and repeat signs.

The third system shows further development of the piece. The Treble staff has a more prominent melodic role, with the Bass staff providing a solid harmonic foundation. The system concludes with a double bar line and repeat signs.

The fourth system is the final system for 'Fairfield' on this page. It features a more complex texture with moving lines in both staves. The piece concludes with a final chord and a double bar line.

69. THESSALONICA. S. M. D.

German, arr. by Goss.

The first system of music for 'Thessalonica' consists of two staves, Treble and Bass. The Treble staff features a melodic line with some chromaticism, while the Bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat signs.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some chromatic movement. The bass staff features a melodic line with eighth and sixteenth notes, often moving in parallel motion with the bass notes of the chords in the treble staff.

The second system continues the musical piece. The treble staff shows a progression of chords, including some with chromatic alterations. The bass staff maintains its melodic role, with notes often aligned with the chordal structure above.

70. KANE. S. M. D.

Dr. L. MASON, harm. by DIDDIN.

The third system begins with a key signature change to two sharps (D major). The treble staff features a series of chords, some with chromatic alterations. The bass staff continues with a melodic line, often moving in parallel motion with the bass notes of the chords.

The fourth system continues the piece in the new key signature. The treble staff shows a progression of chords, including some with chromatic alterations. The bass staff maintains its melodic role, with notes often aligned with the chordal structure above.

The fifth system concludes the piece. The treble staff features a series of chords, some with chromatic alterations. The bass staff continues with a melodic line, often moving in parallel motion with the bass notes of the chords.

71. DIADEMATA. S. M. D.

DR. G. J. McELVEY.

The first system of music for 'DIADEMATA' consists of two staves, treble and bass, in a key signature of three sharps (F#, C#, G#) and a common time signature. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, maintaining the same key signature and time signature. The treble staff melody includes some dotted rhythms, and the bass staff accompaniment uses a variety of chordal textures.

The third system concludes the piece. The treble staff ends with a final chord, and the bass staff provides a steady accompaniment throughout.

72. BENEVOLENCE. L. M.

DR. EDW. HODGES.

The first system of music for 'BENEVOLENCE' is in 3/4 time and a key signature of one sharp (F#). The treble staff features a melody with eighth and quarter notes, and the bass staff provides a simple accompaniment with chords and single notes.

The second system continues the piece, maintaining the 3/4 time signature and key signature. The treble staff melody includes some eighth-note patterns, and the bass staff accompaniment uses a variety of chordal textures.

Musical score for 'Lentz, L.M.' featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

73. LENTZ. L. M.

DR. MAINZER.

Continuation of the musical score for 'Lentz, L.M.', showing the second system of the piece with treble and bass staves.

Continuation of the musical score for 'Lentz, L.M.', showing the third system of the piece with treble and bass staves.

74. WINCHESTER. L. M.

From CRASSELIUS, 1650.

Musical score for 'Winchester, L.M.' in 3/4 time, featuring a treble and bass staff. The treble staff has a melody with eighth notes, and the bass staff has a steady accompaniment.

Continuation of the musical score for 'Winchester, L.M.', showing the second system of the piece with treble and bass staves.

75. NURNBERG. L. M.

Nurnberg Book of Prayer, 1677.

First system of musical notation for Nurnberg, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The treble clef part features a melody of eighth notes, while the bass clef part provides a harmonic accompaniment of chords and moving lines.

Second system of musical notation for Nurnberg, measures 5-8. The melody continues with some grace notes and rests, and the bass part maintains the accompaniment.

76. PARK STREET. L. M.

F. M. A. VENNA, 1788.

First system of musical notation for Park Street, measures 1-4. The piece is in G major and 3/4 time. The treble clef part has a more active melody with eighth and sixteenth notes, and the bass part provides a steady accompaniment.

Second system of musical notation for Park Street, measures 5-8. The melody continues with a similar rhythmic pattern, and the bass part provides accompaniment.

Amen same as 75.

77. MORNING HYMN. L. M.

F. H. BARTHOLOMON.

First system of musical notation for Morning Hymn, measures 1-4. The piece is in G major and 3/4 time. The treble clef part features a melody with some chromaticism, and the bass part provides a simple accompaniment.



78. TALLIS' EVENING HYMN. L. M. T. TALLIS, d. 1585.

79. BLENDON. L. M. F. GIARDINI, 1716.

80. CHEMNITZ. L. M.

German.

First system of musical notation for 'CHEMNITZ'. It consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The music is in 4/4 time. The first four measures show a simple harmonic accompaniment with chords in the treble and bass.

Second system of musical notation for 'CHEMNITZ'. It continues the piece with measures 5 through 8. The melody in the treble clef becomes more active, featuring eighth and sixteenth notes, while the bass clef continues with a steady accompaniment.

81. DUKE STREET. L. M.

J. HATTON, or WM. REEVE, 1790.

First system of musical notation for 'DUKE STREET'. It features a treble clef staff and a bass clef staff in D major. The melody in the treble clef is characterized by a series of eighth notes, while the bass clef provides a simple harmonic accompaniment.

Second system of musical notation for 'DUKE STREET'. It continues the piece with measures 5 through 8. The melody in the treble clef continues with eighth notes, and the bass clef accompaniment remains consistent.

82. EIN FESTE BURG. L. M.

From Dr. M. LUTHER.

First system of musical notation for 'EIN FESTE BURG'. It consists of a treble clef staff and a bass clef staff in D major. The melody in the treble clef is a simple, steady line of eighth notes, while the bass clef provides a harmonic accompaniment.

Musical score for "Stella L.M." in G major, 4/4 time. The score consists of two systems of two staves each (treble and bass clef). The first system contains 12 measures, and the second system contains 12 measures. The music features a simple melody in the treble clef and a supporting bass line in the bass clef.

83. STELLA L. M.

From "Crown of Jesus."

Continuation of the musical score for "Stella L.M." in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures. The melody continues in the treble clef with a steady bass accompaniment.

Continuation of the musical score for "Stella L.M." in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures. The piece concludes with a final chord in the treble clef.

84. TRURO. L. M.

DR. C. BURNEY, 17—

Musical score for "Truro L.M." in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures. The melody is more active than in "Stella," with frequent eighth notes in the treble clef.

Continuation of the musical score for "Truro L.M." in G major, 4/4 time. The score consists of two systems of two staves each. The first system contains 12 measures, and the second system contains 12 measures. The piece concludes with a final chord in the treble clef.

85. LURMAN. L. M.

MEINER.

The first system of music for 'LURMAN' consists of two staves, Treble and Bass, in 3/4 time with a key signature of two sharps (F# and C#). The Treble staff begins with a G4 quarter note, followed by a half note chord of G4 and B4, and then a quarter note chord of G4 and B4. The Bass staff begins with a G2 quarter note, followed by a half note chord of G2 and B2, and then a quarter note chord of G2 and B2. The system concludes with a double bar line.

The second system of music continues the piece. The Treble staff features a G4 quarter note, followed by a half note chord of G4 and B4, and then a quarter note chord of G4 and B4. The Bass staff features a G2 quarter note, followed by a half note chord of G2 and B2, and then a quarter note chord of G2 and B2. The system concludes with a double bar line.

The third system of music continues the piece. The Treble staff features a G4 quarter note, followed by a half note chord of G4 and B4, and then a quarter note chord of G4 and B4. The Bass staff features a G2 quarter note, followed by a half note chord of G2 and B2, and then a quarter note chord of G2 and B2. The system concludes with a double bar line.

86. OLD 100th. L. M.

From ancient sources, by GUIL. FRANK, 1543.

The first system of music for 'OLD 100th' consists of two staves, Treble and Bass, in 3/4 time with a key signature of two sharps (F# and C#). The Treble staff begins with a G4 quarter note, followed by a half note chord of G4 and B4, and then a quarter note chord of G4 and B4. The Bass staff begins with a G2 quarter note, followed by a half note chord of G2 and B2, and then a quarter note chord of G2 and B2. The system concludes with a double bar line.

The second system of music continues the piece. The Treble staff features a G4 quarter note, followed by a half note chord of G4 and B4, and then a quarter note chord of G4 and B4. The Bass staff features a G2 quarter note, followed by a half note chord of G2 and B2, and then a quarter note chord of G2 and B2. The system concludes with a double bar line.

87. MIGDOL. L. M.

DR. L. MASON.

The first system of music for 'MIGDOL' consists of two staves, Treble and Bass clef, in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system continues the piece. The Treble clef melody features a quarter note D5, followed by quarter notes E5, F#5, and G5. The Bass clef accompaniment continues with quarter notes D2, E2, and F#2. The system ends with a double bar line.

The third system of music shows the Treble clef melody with a quarter note A5, followed by quarter notes B5, C6, and D6. The Bass clef accompaniment continues with quarter notes G2, A2, and B2. The system concludes with a double bar line.

88. DEVOTION L. M. (*Peculiar.*)

From Goodrich & Gilbert's "Hymnal."

The first system of music for 'DEVOTION' consists of two staves, Treble and Bass clef, in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system continues the piece. The Treble clef melody features a quarter note D5, followed by quarter notes E5, F#5, and G5. The Bass clef accompaniment continues with quarter notes D2, E2, and F#2. The system ends with a double bar line.

89. WAREHAM. L. M.

W. KNAPP, 1760.

The first system of music for 'WAREHAM' consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the Treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The Treble staff features a melodic line with a half note G4 and quarter notes A4, B4, and C5. The Bass staff continues with a steady accompaniment.

The third system concludes the piece. The Treble staff ends with a half note G4 and quarter notes A4, B4, and C5. The Bass staff provides a final accompaniment.

90. DISMISSION. L. M.

St. Alban's Tune-Book.

The first system of music for 'DISMISSION' consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the Treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The Treble staff features a melodic line with a half note G4 and quarter notes A4, B4, and C5. The Bass staff continues with a steady accompaniment.

Musical score for 'Federal Street' in G major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is primarily chordal, with some eighth-note patterns in the bass line.

**91. FEDERAL STREET. L. M.**

H. K. OLIVER.

Musical score for 'Federal Street' in G major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is primarily chordal, with some eighth-note patterns in the bass line.

Musical score for 'Federal Street' in G major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is primarily chordal, with some eighth-note patterns in the bass line.

**92. HAMBURG. L. M.**

Adapted by Dr. L. MASON.

Musical score for 'Hamburg' in F major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The music is primarily chordal, with some eighth-note patterns in the bass line.

Musical score for 'Hamburg' in F major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The music is primarily chordal, with some eighth-note patterns in the bass line.

93. HURSLEY. L. M.

German Lutheran, harm. by W. H. Moser.

First system of musical notation for Hursley, measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The treble clef part features a melody of quarter and eighth notes, while the bass clef part provides a harmonic accompaniment of chords and moving lines.

Second system of musical notation for Hursley, measures 5-8. The melody continues with a mix of quarter and eighth notes, and the bass part maintains the harmonic accompaniment.

94. PENITENCE. L. M.

St. Alban's Tune-Book.

First system of musical notation for Penitence, measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The treble clef part has a melody of quarter notes, and the bass clef part has a steady accompaniment of chords.

Second system of musical notation for Penitence, measures 5-8. The melody continues with quarter notes, and the bass part provides a consistent harmonic accompaniment.

95. POLLOCK. L. M.

St. Alban's Tune-Book.

First system of musical notation for Pollock, measures 1-4. The score is in 3/4 time with a key signature of one flat (B-flat). The treble clef part features a melody of quarter and eighth notes, and the bass clef part has a harmonic accompaniment.



Musical score for Brengle, L. M. The score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble staff with a melody of eighth and quarter notes and a bass staff with a harmonic accompaniment of chords and eighth notes. The second system continues the piece with similar rhythmic patterns and chordal accompaniment.

96. BRENGLE. L. M.

L. LACCHESI.

Continuation of the musical score for Brengle, L. M. This system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The time signature is 3/4 and the key signature is one flat. The music features a mix of eighth and quarter notes in the melody and chords with eighth notes in the bass.

Continuation of the musical score for Brengle, L. M. This system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The time signature is 3/4 and the key signature is one flat. The music features a mix of eighth and quarter notes in the melody and chords with eighth notes in the bass.

97. MENDON. L. M.

German.

Continuation of the musical score for Mendon, L. M. This system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The time signature is 3/4 and the key signature is one flat. The music features a mix of eighth and quarter notes in the melody and chords with eighth notes in the bass.

Continuation of the musical score for Mendon, L. M. This system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The time signature is 3/4 and the key signature is one flat. The music features a mix of eighth and quarter notes in the melody and chords with eighth notes in the bass.

98. GERMANY. L. M.

From BEETHOVEN.

Musical score for 'Germany' by Beethoven, measures 1-4. The score is in 3/4 time, B-flat major, and consists of two staves (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Musical score for 'Germany' by Beethoven, measures 5-8. The score continues from the previous system, maintaining the same key and time signature.

99. WELLS. L. M.

English, before 1740.

Musical score for 'Wells' (English), measures 1-4. The score is in 3/4 time, B-flat major, and consists of two staves. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Musical score for 'Wells' (English), measures 5-8. The score continues from the previous system, maintaining the same key and time signature.

100. DORTMUND. L. M.

Hamburg Choral-Book.

Musical score for 'Dortmund' (Hamburg Choral-Book), measures 1-4. The score is in 3/4 time, B-flat major, and consists of two staves. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

Musical score for '101. BONN. L. M.' in G major, 4/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

**101. BONN. L. M.**

Adapted by Goss.

Musical score for '102. VESPERS. L. M.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Musical score for '102. VESPERS. L. M.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

**102. VESPERS. L. M.**

W. H. HART.

Musical score for '102. VESPERS. L. M.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Musical score for '102. VESPERS. L. M.' in G major, 3/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

103. MELITA. L. M. 6 lines.

REV. J. B. DYKES.

The first system of music for 'Melita' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music is primarily homophonic, with the upper staff often playing chords and the lower staff providing a bass line. The system contains 12 measures.

The second system of music for 'Melita' consists of two staves in treble and bass clefs. It continues the piece with 12 measures, maintaining the same key signature and time signature. The texture remains homophonic with a clear distinction between the upper and lower parts.

The third system of music for 'Melita' consists of two staves in treble and bass clefs. It concludes the piece with 12 measures, ending with a final chord in both staves. The key signature and time signature are consistent with the previous systems.

104. CAREY. L. M. 6 lines.

H. CAREY, 1730.

The first system of music for 'Carey' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is primarily homophonic, with the upper staff often playing chords and the lower staff providing a bass line. The system contains 12 measures.

The second system of music for 'Carey' consists of two staves in treble and bass clefs. It continues the piece with 12 measures, maintaining the same key signature and time signature. The texture remains homophonic with a clear distinction between the upper and lower parts.

105. CREATION. L. M. 6 lines.

F. J. HAYDN.

106. EATON, L. M. 6 lines.

Z. WYVILL.

The first system of music for 'Eaton' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines.

The second system of music for 'Eaton' continues the two-staff format. It features similar chordal textures and melodic lines in both the treble and bass clefs.

The third system of music for 'Eaton' concludes the piece. It includes a final cadence in the treble staff and a sustained bass line.

107. LAMBERT. L. M. 6 lines.

LAMBERT.

The first system of music for 'Lambert' consists of two staves. The upper staff is in treble clef with a key signature of one flat (F) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines.

The second system of music for 'Lambert' continues the two-staff format. It features similar chordal textures and melodic lines in both the treble and bass clefs.

108. NEUMARK. L. M. 6 lines. (*Minor.*)

G. NEUMARK, 1657.

109. SCHEFFLER. L. M. 6 lines.

GERMAN.

110. NEWCOURT. L. M. Peculiar. 6 lines.

H. BOND, 1770.

The first system of music for 'NEWCOURT' consists of two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of early American hymnals, with chords and simple melodic lines. The Bass staff begins with a bass clef and a key signature of one flat. The system contains two measures of music.

The second system of music for 'NEWCOURT' continues the piece. It consists of two staves, Treble and Bass, in the same key signature and clefs as the first system. The notation includes chords and melodic fragments. The system contains two measures of music.

The third system of music for 'NEWCOURT' continues the piece. It consists of two staves, Treble and Bass, in the same key signature and clefs. The notation includes chords and melodic fragments. The system contains two measures of music.

The fourth system of music for 'NEWCOURT' continues the piece. It consists of two staves, Treble and Bass, in the same key signature and clefs. The notation includes chords and melodic fragments. The system contains two measures of music.

111. RATHBUN. 8s & 7s.

ITHAMER CONKEY.

The first system of music for 'RATHBUN' consists of two staves, Treble and Bass. The time signature is 3/4. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of early American hymnals, with chords and simple melodic lines. The Bass staff begins with a bass clef and a key signature of one flat. The system contains two measures of music.



The first system of music for 'SIBERIA' consists of two staves, Treble and Bass. The Treble staff begins with a treble clef and contains a series of chords and eighth-note patterns. The Bass staff begins with a bass clef and contains a similar accompaniment. The system is divided into two measures by a double bar line.

**112. SIBERIA. 8s & 7s.**

Unknown.

The second system of music for 'SIBERIA' continues the two-staff format. It features a treble clef on the upper staff and a bass clef on the lower staff. The notation includes chords and rhythmic patterns consistent with the first system.

The third system of music for 'SIBERIA' is the final system on this page. It maintains the two-staff structure with treble and bass clefs. The notation concludes with a double bar line and a final chord in both staves.

**113. FOUNTAIN. 8s & 7s.**

M. D. LIVENSETTER.

The first system of music for 'FOUNTAIN' is set in 3/4 time, as indicated by the time signature in the treble clef. It features two staves, Treble and Bass. The Treble staff includes a treble clef and a key signature of one sharp (F#). The Bass staff includes a bass clef. The notation includes chords and rhythmic patterns.

The second system of music for 'FOUNTAIN' continues the two-staff format. It features a treble clef on the upper staff and a bass clef on the lower staff. The notation includes chords and rhythmic patterns consistent with the first system.



117. STUTTGARD. 8s & 7s.

DRETZEL, 1731.

118. SCUDAMORE. 8s & 7s.

R. R. CHOPIN.

119. IAMBIC. 8s & 7s. Peculiar.

J. STORAZUS, 1634.

The first system of music for piece 119 consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The piece is in an iambic meter with 8 and 7 measures per line.

The second system of music for piece 119 continues the melody and accompaniment from the first system. The treble clef melody features a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef accompaniment continues with a quarter note C4, a quarter note D4, and a quarter note E4. The piece concludes with a final cadence in both staves.

120. REGENT SQUARE. 8s & 7s. Six lines.

DR. H. SMART.

The first system of music for piece 120 consists of two staves, treble and bass clef. The key signature has two sharps (F#, C#). The melody in the treble clef begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece is in an iambic meter with 8 and 7 measures per line.

The second system of music for piece 120 continues the melody and accompaniment. The treble clef melody features a quarter note C5, a quarter note D5, and a quarter note E5. The bass clef accompaniment continues with a quarter note C4, a quarter note D4, and a quarter note E4. The piece concludes with a final cadence in both staves.

121. SICILIAN HYMN. 8s & 7s. Six lines.

UNKNOWN.

The first system of music for piece 121 consists of two staves, treble and bass clef. The key signature has two sharps (F#, C#). The melody in the treble clef begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef accompaniment starts with a quarter note G3, a quarter note A3, and a quarter note B3. The piece is in an iambic meter with 8 and 7 measures per line.

122. DULCE CARMEN. 8s & 7s. Six lines.

MICHAEL HAYDN.

123. STOERL. 87, 87, 47.

J. G. C. STORL, 1744.

124. BENEDIC ANIMA. 8s & 7s. 6 lines.

Sir JOHN GOSS.

The first system of music for 'Benedic Anima' consists of two staves, Treble and Bass clef. The key signature has three sharps (F#, C#, G#). The music is written in a style with many chords and some melodic lines. The first staff has a treble clef and the second has a bass clef. The notation includes various note values and rests.

The second system of music for 'Benedic Anima' continues the two-staff format. It features similar chordal textures and melodic fragments. A small 'x' mark is visible above a note in the bass staff of the second measure.

The third system of music for 'Benedic Anima' concludes the piece. It shows a final cadence with sustained chords in both staves.

125. AUSTRIA. 8s & 7s. Double.

F. J. HAYDN, 1797.

The first system of music for 'Austria' consists of two staves, Treble and Bass clef. The key signature has one flat (Bb). The music is written in a style with many chords and some melodic lines. The first staff has a treble clef and the second has a bass clef. The notation includes various note values and rests.

The second system of music for 'Austria' continues the two-staff format. It features similar chordal textures and melodic fragments. The notation includes various note values and rests.

126. DEPARTURE. 8s & 7s. Double.

M. D. LIVENSETTER.

127. MANT. 8s & 7s. Double.

Scottish.

The first system of music for 'MANT' consists of two staves, treble and bass clef, in a key of one sharp (F#) and a 4/4 time signature. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, maintaining the same key and time signature. The treble staff shows a continuation of the melodic line, and the bass staff continues the accompaniment.

The third system of music shows the treble staff with more complex rhythmic patterns, including some beamed eighth notes. The bass staff continues with a steady accompaniment.

The fourth system concludes the piece, with the treble staff ending on a final chord and the bass staff providing a concluding accompaniment.

128. DARMSTADT. 8s & 7s. Double.

Darmstadt Cant., 1688.

The first system of music for 'DARMSTADT' consists of two staves, treble and bass clef, in a key of one sharp (F#) and a 4/4 time signature. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



129. BAVARIA. 8s & 7s. Double.

German.

130. RIPLEY. 8s & 7s. Double.

Gregorian.

The first system of musical notation for 'RIPLEY' consists of two staves. The upper staff is in treble clef with a 6/4 time signature and a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same time signature and key signature. The music features a mix of quarter and eighth notes, with some rests and ties.

The second system of musical notation for 'RIPLEY' continues the piece with two staves in the same clefs and key signature as the first system. It contains similar rhythmic patterns and chordal structures.

The third system of musical notation for 'RIPLEY' is the final system on this page, consisting of two staves in the same clefs and key signature. It concludes the piece with sustained chords in the final measures.

131. NEANDER. 87, 87, 77.

G. NEANDER, 1680.

The first system of musical notation for 'NEANDER' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music is primarily composed of quarter notes and rests.

The second system of musical notation for 'NEANDER' continues the piece with two staves in the same clefs and key signature. It features a variety of note values and rests, ending with a final chord.

132. ALLEMAGNE. 87, 87, 77.

German, 1698.

The first system of music for 'ALLEMAGNE' consists of two staves, treble and bass. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, showing more complex rhythmic patterns in the treble staff, including sixteenth notes and eighth notes, while the bass staff maintains a steady accompaniment.

The third system concludes the piece with a final cadence. The treble staff features a melodic line that ends with a half note, and the bass staff provides a final harmonic support.

133. COME. 87, 87, 77.

DEUTZEL, 1731.

The first system of music for 'COME' is in a minor key, indicated by two flats in the key signature. It features a melodic line in the treble staff and a bass line in the bass staff.

The second system continues the piece, showing a continuation of the melodic and harmonic themes established in the first system.

134. KONIGSBERG. 87, 87, 77.

HEINRICH ALBERT, 1643.

The first system of music for exercise 134 consists of two staves, treble and bass clef, in G major. The treble staff begins with a quarter rest, followed by a series of chords and eighth notes. The bass staff provides a steady accompaniment of chords and eighth notes.

The second system of music for exercise 134 continues the piece. It features a *ritard.* (ritardando) marking in the middle of the system. The treble staff has a fermata over the final note, and the bass staff also has a fermata over the final note.

135. GOUNOD. 87, 87, 77.

CH. GOUNOD.

The first system of music for exercise 135 consists of two staves, treble and bass clef, in G major. The treble staff features a melodic line with eighth notes and chords. The bass staff provides a steady accompaniment of chords and eighth notes.

The second system of music for exercise 135 continues the piece. The treble staff has a melodic line with eighth notes and chords. The bass staff provides a steady accompaniment of chords and eighth notes.

The third system of music for exercise 135 continues the piece. The treble staff has a melodic line with eighth notes and chords. The bass staff provides a steady accompaniment of chords and eighth notes. The system concludes with a fermata over the final note in both staves.

136. WER GOTT VERTRAUT. 8s & 7s. Double. (Pec.) J. CRUGER, 1640.

The first system of music for 'WER GOTT VERTRAUT' consists of two staves, Treble and Bass. The key signature has one flat (B-flat). The Treble staff begins with a half rest, followed by a series of chords and a melodic line. The Bass staff provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the piece. The Treble staff features a melodic line with some grace notes and a final cadence. The Bass staff continues with a consistent accompaniment.

The third system concludes the piece. The Treble staff has a melodic line that ends with a fermata. The Bass staff provides a final accompaniment.

137. JUDGMENT HYMN. 87, 87, 88, 7. Ascribed to Luther, 1535.

The first system of music for 'JUDGMENT HYMN' consists of two staves, Treble and Bass. The key signature has two sharps (F# and C#). The Treble staff begins with a half rest, followed by a series of chords and a melodic line. The Bass staff provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the piece. The Treble staff features a melodic line with some grace notes and a final cadence. The Bass staff continues with a consistent accompaniment.

138. EIN FESTE BURG. (*Proper.*) 87, 56, 7.

Dr. MARTIN LUTHER, 1529.

The first system of musical notation for 'Ein feste Burg' consists of two staves, Treble and Bass clef, in G major. The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The Treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a double bar line and repeat dots.

The third system shows the Treble clef melody with a half note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment has a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

The fourth system features the Treble clef melody with a half note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4. The system ends with a double bar line and repeat dots.

139. ELBERFELD. 87, 88, 7.

H. KUGELMANN, 1601.

The first system of musical notation for 'Elberfeld' consists of two staves, Treble and Bass clef, in G major. The Treble clef melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of chords and a melodic line with a fermata. The bass staff begins with a bass clef and the same key signature and time signature, featuring a bass line with chords and a melodic line with a fermata.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic and harmonic material, ending with a fermata. The bass staff follows a similar pattern, concluding with a fermata.

140. CALM. 86, 86, 88.

THOMAS HASTINGS.

The third system of music is in 6/4 time, indicated by the '6' over the '4' in both staves. It features two staves with a more complex harmonic structure, including chords and a melodic line with a fermata.

The fourth system continues the 6/4 piece with two staves, showing further development of the melodic and harmonic themes.

The fifth and final system of the piece consists of two staves. The bass staff includes the instruction 'Ped.' (pedal) below the first few notes. The system concludes with a fermata on the melodic line of both staves.

*Ped.*

141. RESIGNATION. 86, 86, 88.

Ad. by J. SEIBOTH.

The first system of music for 'Resignation' consists of two staves, Treble and Bass clef, in a 3/4 time signature with a key signature of one flat (B-flat). The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The Bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The Treble clef features a melodic line with eighth and quarter notes, including a triplet of eighth notes. The Bass clef provides a steady accompaniment with quarter and eighth notes. The system ends with a double bar line and repeat dots.

142. ADOLPHUS. 886, 886.

DR. J. A. SEISS.

The first system of music for 'Adolphus' consists of two staves, Treble and Bass clef, in a 3/4 time signature with a key signature of one flat (B-flat). The Treble clef accompaniment is primarily chordal, with notes grouped in pairs and triplets. The Bass clef accompaniment consists of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The Treble clef accompaniment remains chordal, while the Bass clef features a more active melodic line with eighth and quarter notes. The system ends with a double bar line and repeat dots.

The third system continues the piece. The Treble clef accompaniment is chordal, with two asterisks (\*) placed above the first and second measures. The Bass clef accompaniment continues with quarter and eighth notes. The system concludes with a double bar line and repeat dots.



143. MERIBAH. 886, 886.

DR. L. MASON

The first system of music for 'MERIBAH' consists of two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the Treble clef is primarily composed of quarter and eighth notes, often beamed together. The Bass clef accompaniment features a steady pattern of chords, mostly dyads and triads, with some eighth-note movement.

The second system of music for 'MERIBAH' continues the two-staff format. It includes repeat signs (double dots) in both staves. The word 'ritard.' is written in the Treble clef staff, indicating a deceleration in tempo. The piece concludes with a final chord in both staves.

144. AITHLONE. 886, 886.

GERMAN.

The first system of music for 'AITHLONE' consists of two staves, Treble and Bass clef, in a key signature of one sharp (F#). The melody in the Treble clef is more active, featuring eighth and sixteenth notes. The Bass clef accompaniment provides a harmonic foundation with chords and some eighth-note patterns.

The second system of music for 'AITHLONE' continues the two-staff format. It includes repeat signs in both staves. The melody in the Treble clef continues with eighth and sixteenth notes. The Bass clef accompaniment remains consistent with the first system.

The third system of music for 'AITHLONE' is the final system on the page. It includes repeat signs in both staves. The word 'ritard.' is written in the Treble clef staff, indicating a deceleration in tempo. The piece concludes with a final chord in both staves.

145. STOBÄUS. 88, 88, 88, 66.

G. STOBÄUS, 1643.

The first system of music for '145. STOBÄUS' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using numbers 1-6 on the strings. The first measure of the upper staff contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The second measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The third measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fourth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fifth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The sixth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The system ends with a double bar line and repeat dots.

The second system of music for '145. STOBÄUS' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using numbers 1-6 on the strings. The first measure of the upper staff contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The second measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The third measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fourth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fifth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The sixth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The system ends with a double bar line and repeat dots.

The third system of music for '145. STOBÄUS' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using numbers 1-6 on the strings. The first measure of the upper staff contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The second measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The third measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fourth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fifth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The sixth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The system ends with a double bar line and repeat dots.

146. MORNING STAR. 88, 7, 88, 7, 88, 88.

P. NICOLAI, 16th cent.

The first system of music for '146. MORNING STAR' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using numbers 1-6 on the strings. The first measure of the upper staff contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The second measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The third measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fourth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fifth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The sixth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The system ends with a double bar line and repeat dots.

The second system of music for '146. MORNING STAR' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, using numbers 1-6 on the strings. The first measure of the upper staff contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The second measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The third measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fourth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The fifth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The sixth measure contains a whole note chord with notes 1, 2, 3, 4, 5, 6. The system ends with a double bar line and repeat dots.

The first system of the musical score consists of two staves. The treble staff contains a series of chords and a melodic line with a fermata. The bass staff provides a harmonic accompaniment with chords and a melodic line.

147. WACHET AUF. 898, 898, 664, 88.

P. NICOLAI, 1599.

The second system continues the musical piece with two staves. It features a mix of chords and melodic fragments, with a fermata in the treble staff.

The third system of the score shows two staves with complex chordal textures and melodic lines. A fermata is present in the treble staff.

The fourth system consists of two staves with a variety of chordal and melodic elements, including a fermata in the treble staff.

The fifth and final system on the page shows two staves with chords and melodic lines, concluding with a fermata in the treble staff.

148. DIES IRA. 8s. 3 lines.

Old Latin.

149. BACH. 8s, 77.

A. W. BACH, 1830.

150. LUNEBERG. 87, 87, 88.

German, 1676.

Musical score for Monkland, measures 1-8. The score is written in treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

**151. MONKLAND. 7s.**

J. WILKES.

Musical score for Monkland, measures 9-16. The score continues from the previous block, showing the progression of the melody and accompaniment through measures 9 to 16.

Musical score for Monkland, measures 17-24. The score continues from the previous block, showing the progression of the melody and accompaniment through measures 17 to 24.

**152. OLDENBERG 7s.**

Old German.

Musical score for Oldenberg, measures 1-8. The score is written in treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Musical score for Oldenberg, measures 9-16. The score continues from the previous block, showing the progression of the melody and accompaniment through measures 9 to 16.

153. REDHEAD. 7s.

E. REDHEAD.

First system of musical notation for 'Redhead'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music is written in 7/8 time. The first measure contains two chords in the treble and two in the bass. The second measure has a treble chord, a bass eighth note, and a bass quarter note. The third measure has two treble chords and two bass chords. The fourth measure has a treble chord, a bass eighth note, and a bass quarter note.

Second system of musical notation for 'Redhead'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one flat (Bb). The music is written in 7/8 time. The fifth measure has two treble chords and two bass chords. The sixth measure has a treble chord, a bass eighth note, and a bass quarter note. The seventh measure has two treble chords and two bass chords. The eighth measure has a treble chord, a bass eighth note, and a bass quarter note.

154. VIENNA. 7s.

G. H. KNECHT, 1793.

First system of musical notation for 'Vienna'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in 7/8 time. The first measure has two treble chords and two bass chords. The second measure has a treble chord, a bass eighth note, and a bass quarter note. The third measure has two treble chords and two bass chords. The fourth measure has a treble chord, a bass eighth note, and a bass quarter note.

Second system of musical notation for 'Vienna'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in 7/8 time. The fifth measure has two treble chords and two bass chords. The sixth measure has a treble chord, a bass eighth note, and a bass quarter note. The seventh measure has two treble chords and two bass chords. The eighth measure has a treble chord, a bass eighth note, and a bass quarter note.

155. HENDON. 7s.

CESAR MALAN.

First system of musical notation for 'Hendon'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in 7/8 time. The first measure has two treble chords and two bass chords. The second measure has a treble chord, a bass eighth note, and a bass quarter note. The third measure has two treble chords and two bass chords. The fourth measure has a treble chord, a bass eighth note, and a bass quarter note.

**156. PLEYEL'S HYMN. 7s.**

IGNAZ PLEYEL.

**157. WANSTED. 7s.**

German.

158. INNOCENTS. 7s.

From THIBAUT, King of Navarre, 1254.

159. CULBACH. 7s.

German.

160. COLLEGE. 7s.

Dr. H. G. GAUNTLETT.



Musical score for an unnamed piece, 7 measures long. It features a treble and bass staff with a key signature of one flat and a common time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

161. EDYFIELD. 7s.

C. G. LATROBE.

Musical score for 'EDYFIELD' by C. G. Latrobe, 7 measures long. The notation is similar to the first piece, with a treble and bass staff in one flat and common time. The melody is characterized by eighth-note patterns.

Continuation of the musical score for 'EDYFIELD'. It shows the final measures of the piece, ending with a double bar line and repeat signs in both staves.

162. WEBER. 7s.

C. M. VON WEBER.

Musical score for 'WEBER' by C. M. von Weber, 7 measures long. The notation features a treble and bass staff in one flat and common time. The melody in the treble staff includes some chromatic movement.

Continuation of the musical score for 'WEBER'. It shows the final measures of the piece, ending with a double bar line and repeat signs in both staves.

163. HOLLEY. 7s.

GEO. HEW.

The first system of music for 'HOLLEY' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music is in 7/8 time. The first four measures show a melodic line in the treble staff with eighth and quarter notes, and a bass line with quarter and eighth notes. The fifth measure is a whole rest in the treble staff and a half note in the bass staff. The sixth and seventh measures continue the melodic and bass lines.

The second system of music for 'HOLLEY' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music is in 7/8 time. The first four measures show a melodic line in the treble staff with quarter and eighth notes, and a bass line with quarter and eighth notes. The fifth measure is a whole rest in the treble staff and a half note in the bass staff. The sixth and seventh measures continue the melodic and bass lines.

The third system of music for 'HOLLEY' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music is in 7/8 time. The first four measures show a melodic line in the treble staff with quarter and eighth notes, and a bass line with quarter and eighth notes. The fifth measure is a whole rest in the treble staff and a half note in the bass staff. The sixth and seventh measures continue the melodic and bass lines.

164. SOLITUDE. 7s.

L. T. DOWNS.

The first system of music for 'SOLITUDE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music is in 7/8 time. The first four measures show a melodic line in the treble staff with quarter and eighth notes, and a bass line with quarter and eighth notes. The fifth measure is a whole rest in the treble staff and a half note in the bass staff. The sixth and seventh measures continue the melodic and bass lines.

The second system of music for 'SOLITUDE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music is in 7/8 time. The first four measures show a melodic line in the treble staff with quarter and eighth notes, and a bass line with quarter and eighth notes. The fifth measure is a whole rest in the treble staff and a half note in the bass staff. The sixth and seventh measures continue the melodic and bass lines.

Musical score for an unnamed piece, featuring a treble and bass staff with a key signature of two flats and a common time signature.

**165. HORTON. 7s.**

C. VON WARTENSEE, 1780.

Musical score for 'Horton', featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature.

Continuation of the musical score for 'Horton', featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature.

**166. NUREMBURG. 7s. 6 lines.**

J. RUDOLPH AHLE, 1664.

Musical score for 'Nuremberg', featuring a treble and bass staff with a key signature of one sharp and a common time signature.

Continuation of the musical score for 'Nuremberg', featuring a treble and bass staff with a key signature of one sharp and a common time signature.



169. DIX. 7s. 6 lines.

CONRAD KOCHER.

170. HALLETT. 7s. 6 lines.

J. H. SHEPHERD.

The first system of music for 'HALLETT' consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody starts with a dotted quarter note followed by an eighth note, then continues with quarter notes and eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It features a steady accompaniment of quarter notes and eighth notes.

The second system of music for 'HALLETT' continues the melody and accompaniment from the first system. The treble staff shows a continuation of the melodic line with various rhythmic values. The bass staff maintains the accompaniment pattern.

The third system of music for 'HALLETT' concludes the piece. The treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment.

171. CALVARY. 7s. 6 lines. (Minor.)

JENKS.

The first system of music for 'CALVARY' consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The melody starts with a dotted quarter note followed by an eighth note, then continues with quarter notes and eighth notes. The bass staff begins with a bass clef and the same key signature and time signature. It features a steady accompaniment of quarter notes and eighth notes.

The second system of music for 'CALVARY' continues the melody and accompaniment from the first system. The treble staff shows a continuation of the melodic line with various rhythmic values. The bass staff maintains the accompaniment pattern.

The first system of music consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The treble staff has a melodic line with some chromatic movement, and the bass staff continues the accompaniment with block chords and moving lines.

4

**172. VENI SANCTE SPIRITUS. 7s. 6 lines, Peculiar.**

SAMUEL WEBER.

The third system of music shows two staves. The treble staff has a more active melodic line with eighth notes, and the bass staff provides a steady accompaniment with chords.

The fourth system continues with two staves. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment.

The fifth system of music consists of two staves. The treble staff has a melodic line that concludes with a fermata, and the bass staff provides a final accompaniment with chords.

173. MENDELSSOHN. 7s. Double.

F. MENDELSSOHN.

The first system of music for '173. MENDELSSOHN. 7s. Double.' consists of two staves, Treble and Bass, in G major. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style characteristic of Mendelssohn's early works, featuring simple harmonic textures and rhythmic patterns.

The second system of music continues the piece. It maintains the same key signature and instrumentation. The Treble staff shows a melodic line with some chromaticism, while the Bass staff provides a steady harmonic accompaniment.

The third system of music continues the piece. The Treble staff features a more active melodic line with eighth notes, while the Bass staff continues with a simple harmonic accompaniment.

The fourth system of music concludes the piece. The Treble staff has a melodic line that ends with a final cadence, while the Bass staff provides a simple harmonic accompaniment.

174. ST. GEORGE, 7s. Double.

Sir G. F. ELVY.

The first system of music for '174. ST. GEORGE, 7s. Double.' consists of two staves, Treble and Bass, in G major. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style characteristic of Elvy's early works, featuring simple harmonic textures and rhythmic patterns.



The first system of music consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, showing further development of the melody and accompaniment. The treble staff has a more active line with some grace notes, and the bass staff maintains a steady accompaniment.

175. TICHFIELD. 7s. Double.

Unknown.

The third system of music shows the continuation of the piece. The treble staff melody is more rhythmic, and the bass staff accompaniment features some syncopation.

The fourth system continues the piece, with the treble staff melody becoming more melodic and the bass staff accompaniment providing a solid harmonic base.

The fifth and final system of music concludes the piece. The treble staff melody ends with a final cadence, and the bass staff accompaniment provides a clear ending.

176. HEROLD. 7s. Double.

From M. J. F. HEROLD.

The first system of music for 'HEROLD' consists of two staves, Treble and Bass. The Treble staff features a melody of eighth notes and quarter notes, while the Bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing the progression of the melody and accompaniment across two staves.

The third system concludes the piece, ending with a final chord in both staves.

177. HOLLINGSIDE. 7s. Double.

Dr. J. B. DYKES.

The first system of music for 'HOLLINGSIDE' consists of two staves, Treble and Bass. The Treble staff features a melody of eighth notes and quarter notes, while the Bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing the progression of the melody and accompaniment across two staves.

178. SPANISH HYMN. 7s. Double.

179. BOHEMIA. 7s & 6s. (Trochaic.)

Bohemian, 1566.

180. ST. ALPHEGE. 7s & 6s.

Dr. H. J. GAUNTLETT.

Musical score for St. Alphege, measures 1-4. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for St. Alphege, measures 5-8. The melody continues with quarter notes D5, E5, and F5. The bass staff continues with its accompaniment. The piece concludes with a double bar line and repeat signs in both staves.

181. LEIPSIC. 7s & 6s. (Trochaic.)

German, 1704.

Musical score for Leipsic, measures 1-4. The score is in D minor (two flats) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note D4, followed by quarter notes E4, F4, and G4. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for Leipsic, measures 5-8. The melody continues with quarter notes A4, B4, and C5. The bass staff continues with its accompaniment. The piece concludes with a double bar line and repeat signs in both staves.

182. VULPIUS. 7s & 6s.

M. VULPIUS, 1560.

Musical score for Vulpius, measures 1-4. The score is in B-flat major (two flats) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note Bb4, followed by quarter notes C5, D5, and E5. The bass staff provides a harmonic accompaniment with chords and single notes.

The first system of the musical score consists of two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is primarily homophonic, with the bass line providing a steady accompaniment of chords and the treble line adding melodic interest with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

183. ST. THEODULPH. 7s & 6s. Double. MELCHIOR TESCHNER, 1613.

The second system continues the piece. It features similar homophonic textures. The treble staff has a melodic line with some grace notes, while the bass staff provides a solid harmonic foundation. The system ends with a double bar line and repeat signs.

The third system of the score maintains the established style. The treble part has a more active melodic line with some sixteenth-note patterns. The bass part remains accompanimental. The system concludes with a double bar line and repeat signs.

The fourth system shows the continuation of the piece. The treble staff features a melodic line with some grace notes and rests. The bass staff provides a consistent accompaniment. The system ends with a double bar line and repeat signs.

The fifth and final system of the score. The treble staff has a melodic line with some grace notes. The bass staff provides a steady accompaniment. The system concludes with a double bar line and repeat signs.

184. ROMAINE. 7s & 6s. Double.

J. BANISTER.

The first system of music for 'ROMAINE' consists of two staves, Treble and Bass, in the key of D major. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century dance music, featuring chords and simple melodic lines.

The second system of music for 'ROMAINE' continues the piece. It features two staves, Treble and Bass, in the key of D major. The Treble staff has a treble clef and one sharp (F#). The Bass staff has a bass clef and one sharp (F#). The notation includes various chordal textures and melodic fragments.

The third system of music for 'ROMAINE' is the final system on this page. It consists of two staves, Treble and Bass, in the key of D major. The Treble staff has a treble clef and one sharp (F#). The Bass staff has a bass clef and one sharp (F#). The piece concludes with a final chord in the Treble staff.

185. EWING. 7s & 6s. Double.

BISHOP EWING.

The first system of music for 'EWING' consists of two staves, Treble and Bass, in the key of D major. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century dance music, featuring chords and simple melodic lines.

The second system of music for 'EWING' continues the piece. It features two staves, Treble and Bass, in the key of D major. The Treble staff has a treble clef and one sharp (F#). The Bass staff has a bass clef and one sharp (F#). The notation includes various chordal textures and melodic fragments.

The first system of the musical score consists of two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a homophonic style with chords and simple melodic lines.

186. LAUSANNE. 7s & 6s. Double.

"HAMBURG PSALTER."

The second system continues the musical score with two staves. It maintains the same key signature and time signature as the first system.

The third system continues the musical score with two staves, showing more melodic movement in the upper voice.

The fourth system continues the musical score with two staves, featuring sustained chords and simple rhythmic patterns.

The fifth system concludes the musical score on this page with two staves, ending with a final chord in both hands.

187. EPHRATA. 7s & 6s. Double.

German.

The first system of music for 'EPHRATA' consists of two staves, Treble and Bass clef, in a key signature of two flats. The melody in the Treble clef features eighth and sixteenth notes, while the Bass clef provides a harmonic accompaniment with chords and single notes.

The second system of music for 'EPHRATA' continues the piece. It begins with a forte dynamic marking 'f'. The notation is similar to the first system, ending with a 'FINE.' marking in the Treble clef.

The third system of music for 'EPHRATA' concludes the piece. It features a 'D.S. f' marking above the Treble clef. The notation continues with chords and melodic fragments, ending with a final cadence.

188. CRUCIFIX. 7s & 6s. Double.

A Greek Melody.

The first system of music for 'CRUCIFIX' consists of two staves, Treble and Bass clef, in a key signature of two flats. The melody in the Treble clef is primarily composed of chords, while the Bass clef provides a steady accompaniment.

The second system of music for 'CRUCIFIX' continues the piece. It maintains the chordal melody in the Treble clef and the accompaniment in the Bass clef, ending with a final cadence.



The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes (G4, A4, Bb4, C5) followed by a series of chords. The bass staff provides harmonic support with chords and a few moving lines. The system concludes with a double bar line and repeat signs.

**189. AURELIA. 7s & 6s. Double.**

S. S. WESLEY.

The second system continues the piece with similar chordal textures. The treble staff features chords and some melodic movement, while the bass staff remains primarily chordal. The system ends with a double bar line and repeat signs.

The third system shows further development of the harmonic structure. The treble staff has more active melodic lines, and the bass staff continues with harmonic accompaniment. The system concludes with a double bar line and repeat signs.

The fourth system maintains the piece's rhythmic and harmonic flow. The treble staff has a more prominent melodic line, and the bass staff provides a steady accompaniment. The system ends with a double bar line and repeat signs.

The fifth and final system on the page concludes the piece. It features a final melodic phrase in the treble staff and a corresponding bass line. The system ends with a double bar line and repeat signs.

190. EVARTS. 7s & 6s. Double.

German.

The first system of music for 'EVARTS' consists of two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B-flat2, and C3. The piece concludes with a double bar line and repeat dots.

The second system of music continues the piece. The Treble clef melody has a quarter note D5, followed by quarter notes C5, B-flat4, and A4. The Bass clef line has a quarter note D3, followed by quarter notes C3, B-flat2, and A2. It ends with a double bar line and repeat dots.

The third system of music continues the piece. The Treble clef melody has a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The Bass clef line has a quarter note G2, followed by quarter notes A2, B-flat2, and C3. It ends with a double bar line and repeat dots.

The fourth system of music concludes the piece. The Treble clef melody has a quarter note D5, followed by quarter notes C5, B-flat4, and A4. The Bass clef line has a quarter note D3, followed by quarter notes C3, B-flat2, and A2. The system ends with a double bar line and repeat dots.

191. MISSIONARY HYMN. 7s & 6s. Double.

Dr. L. Mason, from the German.

The first system of music for 'MISSIONARY HYMN' consists of two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the Treble clef begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B-flat2, and C3. The piece concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The treble staff begins with a single eighth note, followed by a series of chords. The bass staff provides a harmonic accompaniment with chords and some moving lines.

The second system continues the musical piece, showing further development of the chordal textures in both the treble and bass staves.

The third system concludes the piece, ending with a final cadence in both staves.

**192. DRETZEL. 78, 78, 77.**

U. DRETZEL, 1731.

The first system of the second piece is in a major key. It features a treble staff with a melodic line and a bass staff with a steady accompaniment.

The second system of the second piece shows further melodic and harmonic development in both staves.

193. LUBECK. 78, 78, 77.

German. 1715.

Musical score for Lubeck, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first two measures are in 7/8 time, and the last two are in 7/7 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of chords and simple melodic lines.

Musical score for Lubeck, measures 5-8. The piece continues in G major and 3/4 time. The first two measures are in 7/8 time, and the last two are in 7/7 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of chords and simple melodic lines.

194. MEINHOLD. 78, 78, 77.

From J. S. BACH.

Musical score for Meinhold, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first two measures are in 7/8 time, and the last two are in 7/7 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of chords and simple melodic lines.

Musical score for Meinhold, measures 5-8. The piece continues in G major and 3/4 time. The first two measures are in 7/8 time, and the last two are in 7/7 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of chords and simple melodic lines.

195. ANATOLIUS. 76, 76, 88.

ARTHUR H. BROWN.

Musical score for Anatolius, measures 1-4. The piece is in B-flat major (two flats) and 3/4 time. The first two measures are in 7/6 time, and the last two are in 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of chords and simple melodic lines.

The first system of music consists of two staves. The treble staff begins with a G4 quarter note, followed by a half note chord of G4 and B4. The bass staff provides a harmonic accompaniment with chords of G2-B2, G2-B2, and G2-B2. The system concludes with a half note chord of G4 and B4 in the treble and a half note chord of G2 and B2 in the bass.

The second system continues the piece. The treble staff features a melodic line with a half note chord of G4 and B4, followed by a half note chord of G4 and B4. The bass staff provides a harmonic accompaniment with chords of G2-B2, G2-B2, and G2-B2. The system concludes with a half note chord of G4 and B4 in the treble and a half note chord of G2 and B2 in the bass.

196. CALKIN. 76, 76, 88, 77.

J. BAPTISTE CALKIN.

The third system begins with a key signature change to one sharp (F#). The treble staff starts with a half note chord of G4 and B4, followed by a half note chord of G4 and B4. The bass staff provides a harmonic accompaniment with chords of G2-B2, G2-B2, and G2-B2. The system concludes with a half note chord of G4 and B4 in the treble and a half note chord of G2 and B2 in the bass.

The fourth system continues the piece. The treble staff features a melodic line with a half note chord of G4 and B4, followed by a half note chord of G4 and B4. The bass staff provides a harmonic accompaniment with chords of G2-B2, G2-B2, and G2-B2. The system concludes with a half note chord of G4 and B4 in the treble and a half note chord of G2 and B2 in the bass.

The fifth system concludes the piece. The treble staff features a melodic line with a half note chord of G4 and B4, followed by a half note chord of G4 and B4. The bass staff provides a harmonic accompaniment with chords of G2-B2, G2-B2, and G2-B2. The system concludes with a half note chord of G4 and B4 in the treble and a half note chord of G2 and B2 in the bass.



199. LAYRITZ. 6s. Peculiar. 4 or 6 lines.

DR. F. LAYRITZ.

For Hymn 121 only.

200. BETHANY. 64, 64, 664.

DR. L. MASON.

201. LEOMINSTER. 6s & 5s.

UNKNOWN.

Musical score for Leominster, measures 1-4. The score is in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for Leominster, measures 5-8. The score continues from the previous block. Measures 5-6 show a change in the bass line, and measure 7 features a chromatic alteration in the treble staff with a sharp sign above the notes.

202. CASWELL. 6s & 5s.

From German Sources, by W. H. MONK.

Musical score for Caswell, measures 1-4. The score is in G minor (two flats) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes F4, E4, and D4.

Musical score for Caswell, measures 5-8. The score continues from the previous block. Measures 5-6 show a change in the bass line, and measure 7 features a chromatic alteration in the treble staff with a sharp sign above the notes.

203. SUBMISSION. 6s. Double.

ARR. FROM REV. H. L. JENNER.

Musical score for Submission, measures 1-4. The score is in G minor (two flats) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes F4, E4, and D4.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or D minor). The music is primarily chordal, with some melodic movement in the upper staff. The system concludes with a double bar line and repeat dots.

The second system continues the piece with similar chordal textures. The upper staff features some melodic lines, while the lower staff provides harmonic support with chords. The system ends with a double bar line and repeat dots.

204. AMERICA. 664, 6664.

G. F. HANDEL.

The third system is marked with a key signature of one sharp (F#) and a 3/4 time signature. It features a more active melodic line in the upper staff, with eighth and sixteenth notes, while the lower staff remains mostly chordal. The system ends with a double bar line and repeat dots.

The fourth system continues with a mix of chordal and melodic elements. The upper staff has some melodic movement, and the lower staff provides a steady harmonic accompaniment. The system ends with a double bar line and repeat dots.

The fifth system features more complex melodic patterns in the upper staff, including sixteenth-note runs. The lower staff continues with chordal accompaniment. The system ends with a double bar line and repeat dots.

205. ITALIAN HYMN. 664, 6664.

F. GIARDINI.

Musical score for the first system of 'Italian Hymn'. It consists of two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The music is primarily chordal, with some melodic lines in the upper voice.

Musical score for the second system of 'Italian Hymn', continuing from the first system. It maintains the same instrumental and key settings.

206. OLIVET. 664, 6664.

Dr. L. MASON.

Musical score for the first system of 'Olivet'. It consists of two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The texture is primarily chordal.

Musical score for the second system of 'Olivet', continuing from the first system. It maintains the same instrumental and key settings.

207. OLD 148th. 66, 66, 88.

JOHN DARWELL, 1750.

Musical score for the first system of 'Old 148th'. It consists of two staves, Treble and Bass clef, in 3/4 time with a key signature of two sharps (F# and C#). The music is primarily chordal.

The first system of music consists of two staves, treble and bass clef, in the key of D major. The treble staff features a melody of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing more of the melodic line in the treble and the accompaniment in the bass. The notation includes various rhythmic values and rests.

208. ST. GODRIC. 66, 66, 88.

REV. J. B. DYKES.

The third system of music shows the continuation of the piece. The treble staff has a melodic line with some eighth-note patterns, and the bass staff has a steady accompaniment.

The fourth system continues the musical piece. The treble staff features a melody with some grace notes, and the bass staff provides a consistent accompaniment.

The fifth and final system of music on this page. The treble staff has a melodic line that concludes with a double bar line, and the bass staff has a final accompaniment.

209. PELDON. 66, 66, 888.

Anonymous.

The first system of music for 'Peldon' consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a dotted quarter note B2.

The second system of music for 'Peldon' continues the melody and accompaniment. The treble staff continues with quarter notes D5, E5, and F#5, then a dotted quarter note E5. The bass staff continues with quarter notes D2, E2, and F#2, then a dotted quarter note E2.

The third system of music for 'Peldon' continues the melody and accompaniment. The treble staff continues with quarter notes G5, A5, and B5, then a dotted quarter note A5. The bass staff continues with quarter notes G2, A2, and B2, then a dotted quarter note A2.

The fourth system of music for 'Peldon' concludes the piece. The treble staff continues with quarter notes C6, B5, and A5, then a dotted quarter note G5. The bass staff continues with quarter notes C3, B2, and A2, then a dotted quarter note G2.

210. ZEBULON. 66, 66, 88.

Dr. Lowell Mason.

The first system of music for 'Zebulon' consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody starts on a quarter note G3, followed by quarter notes A3, Bb3, and C4, then a dotted quarter note Bb3. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3, then a dotted quarter note Bb2.

The first system of the musical score consists of two staves, Treble and Bass clef, in a key signature of one flat (B-flat). The music is written in a double bass style. The Treble staff features a series of chords and some eighth-note patterns, while the Bass staff provides a harmonic accompaniment with chords and some eighth-note figures. The system concludes with a double bar line.

211. LEONI. 66, 84. Double.

A Jewish Melody.

The second system of the musical score continues the piece. It features two staves in the same key signature and style as the first system. The Treble staff shows a progression of chords and some eighth-note patterns, while the Bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

The third system of the musical score continues the piece. It features two staves in the same key signature and style as the first system. The Treble staff shows a progression of chords and some eighth-note patterns, while the Bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

The fourth system of the musical score continues the piece. It features two staves in the same key signature and style as the first system. The Treble staff shows a progression of chords and some eighth-note patterns, while the Bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

The fifth system of the musical score continues the piece. It features two staves in the same key signature and style as the first system. The Treble staff shows a progression of chords and some eighth-note patterns, while the Bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

212. REST. 6, 6, 11. Double.

From a French Chant.

First system of musical notation for exercise 212. It consists of two staves, Treble and Bass. The Treble staff contains six measures of chords, and the Bass staff contains six measures of chords. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4.

Second system of musical notation for exercise 212. It consists of two staves, Treble and Bass. The Treble staff contains six measures of chords, and the Bass staff contains six measures of chords. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The system ends with a double bar line and repeat dots.

213. NUN DANKET. 67, 67, 66, 66.

Jno. CRUGER, 1609.

First system of musical notation for exercise 213. It consists of two staves, Treble and Bass. The Treble staff contains six measures of chords, and the Bass staff contains six measures of chords. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The system ends with a double bar line and repeat dots.

Second system of musical notation for exercise 213. It consists of two staves, Treble and Bass. The Treble staff contains six measures of chords, and the Bass staff contains six measures of chords. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The system ends with a double bar line and repeat dots.

Third system of musical notation for exercise 213. It consists of two staves, Treble and Bass. The Treble staff contains six measures of chords, and the Bass staff contains six measures of chords. The chords are: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The system ends with a double bar line and repeat dots.

The first system of the musical score consists of two staves, Treble and Bass clef, in a key signature of one flat. The Treble staff contains a melody with eighth and sixteenth notes, while the Bass staff provides a harmonic accompaniment with chords and moving lines.

214. ANGELICA. 10s.

E. J. HOPKINS.

The second system continues the piece with two staves. The Treble staff features a melodic line with some longer note values, and the Bass staff continues the accompaniment with a steady rhythmic pattern.

The third system shows further development of the melody and accompaniment. The Treble staff has a more active melodic line, and the Bass staff provides a solid harmonic foundation.

The fourth system continues the musical progression. The Treble staff has a melodic line with some grace notes, and the Bass staff maintains the accompaniment.

The fifth and final system of the piece concludes with two staves. The Treble staff ends with a final melodic phrase, and the Bass staff provides a concluding accompaniment.

215. EVENTIDE. 10s.

W. H. MONK.

The first system of music for 'Eventide' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music is primarily chordal, with the upper staff often playing chords and the lower staff providing a harmonic accompaniment. The first measure of the upper staff has a fermata over the final chord.

The second system of music continues the piece. It features more complex rhythmic patterns in the upper staff, including eighth and sixteenth notes, while the lower staff remains mostly chordal. The key signature and clefs remain consistent with the first system.

The third system of music concludes the piece. It features a final melodic line in the upper staff and a sustained chordal accompaniment in the lower staff. The key signature and clefs are maintained throughout.

216. PARADISE. 10, 6, 10, 6, 76, 76.

MELCHIOR FRANK, 1608.

The first system of music for 'Paradise' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music is characterized by a more active upper staff with eighth and sixteenth notes, and a lower staff with a steady accompaniment. The first measure of the upper staff has a fermata.

The second system of music continues the piece. It maintains the same key signature and clefs. The upper staff continues with its melodic line, and the lower staff provides a consistent accompaniment. The first measure of the upper staff has a fermata.



The first system of music consists of two staves, Treble and Bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the Treble clef features a series of eighth and quarter notes, while the Bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece, showing further development of the melodic and harmonic themes. The Treble clef has a more active line with some grace notes, and the Bass clef maintains a steady accompaniment.

217. SEELLENBRÄUTIGAM. 10s & 8s. 6 lines, Peculiar.

A. DRESK, 1698.

The third system of music is in a key signature of one sharp (F#). The melody in the Treble clef is characterized by dotted rhythms and a mix of eighth and quarter notes. The Bass clef accompaniment consists of chords and simple rhythmic patterns.

The fourth system continues the piece, with the Treble clef melody featuring more complex rhythmic patterns and the Bass clef providing a consistent accompaniment.

The fifth and final system of music concludes the piece. It includes the instruction *Ritard.* (Ritardando) in the Treble clef staff, indicating a gradual deceleration of the tempo. The notation shows the final melodic and harmonic resolutions.

218. LYONS. 10, 10, 11, 11.

From HAYDN.

The first system of musical notation for exercise 218 consists of two staves, treble and bass, in 3/4 time with a key signature of one flat (B-flat). The treble staff begins with a treble clef and a key signature change from one flat to two flats (B-flat and E-flat). The bass staff begins with a bass clef and a key signature change from one flat to two flats. The music is primarily chordal, with some eighth-note patterns in the treble.

The second system continues the exercise with two staves. The treble staff features a melodic line with eighth notes and quarter notes, while the bass staff provides harmonic support with chords and some eighth-note patterns.

The third system concludes the exercise with two staves. The treble staff has a melodic line that ends with a quarter rest, while the bass staff continues with sustained chords in the final measures.

219. WEBBE. 11s & 10s.

SAMUEL WEBBE, 1800.

The first system of musical notation for exercise 219 consists of two staves, treble and bass, in 3/4 time with a key signature of two sharps (F# and C#). The treble staff begins with a treble clef and a key signature change from two sharps to one sharp (F#). The bass staff begins with a bass clef and a key signature change from two sharps to one sharp. The music is primarily chordal.

The second system continues the exercise with two staves. The treble staff features a melodic line with eighth notes and quarter notes, while the bass staff provides harmonic support with chords and some eighth-note patterns.

The first system of the musical score consists of two staves, Treble and Bass clef, in the key of D major. The Treble staff begins with a half note chord (D4, F#4, A4) followed by a quarter note melody (G4, A4, B4, A4, G4). The Bass staff provides a harmonic accompaniment with chords and moving lines.

220. ADESTE FIDELES. 11s.

JNO. READING, 1769.

The second system continues the piece with similar harmonic and melodic patterns. The Treble staff features a melodic line with eighth and quarter notes, while the Bass staff maintains a steady accompaniment.

The third system shows the continuation of the musical theme. The Treble staff has a melodic phrase that ends with a quarter rest, while the Bass staff continues with its accompaniment.

The fourth system includes a 'Ped.' (pedal) marking under the Bass staff, indicating a sustained bass line. The Treble staff has a melodic line with a long note in the final measure.

The fifth system concludes the piece with final chords in both staves. The Treble staff has a melodic line that ends with a quarter note, and the Bass staff provides a final accompaniment.

221. HINTON. 11s.

German.

The first system of music for piece 221 consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. The third measure features a half note chord in the treble and a half note chord in the bass. The fourth measure has a half note chord in the treble and a half note chord in the bass. The fifth measure contains a half note chord in the treble and a half note chord in the bass. The sixth measure has a half note chord in the treble and a half note chord in the bass.

The second system of music for piece 221 consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. The third measure features a half note chord in the treble and a half note chord in the bass. The fourth measure has a half note chord in the treble and a half note chord in the bass. The fifth measure contains a half note chord in the treble and a half note chord in the bass. The sixth measure has a half note chord in the treble and a half note chord in the bass.

The third system of music for piece 221 consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. The third measure features a half note chord in the treble and a half note chord in the bass. The fourth measure has a half note chord in the treble and a half note chord in the bass. The fifth measure contains a half note chord in the treble and a half note chord in the bass. The sixth measure has a half note chord in the treble and a half note chord in the bass.

The fourth system of music for piece 221 consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. The third measure features a half note chord in the treble and a half note chord in the bass. The fourth measure has a half note chord in the treble and a half note chord in the bass. The fifth measure contains a half note chord in the treble and a half note chord in the bass. The sixth measure has a half note chord in the treble and a half note chord in the bass.

222. GROTON. 555, 11. Double.

SIE F. A. G. OUSELEY.

The first system of music for piece 222 consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (D major). The bass staff begins with a bass clef and the same key signature. The music is in 3/4 time. The first measure contains a whole note chord in the treble and a half note chord in the bass. The second measure has a half note chord in the treble and a half note chord in the bass. The third measure features a half note chord in the treble and a half note chord in the bass. The fourth measure has a half note chord in the treble and a half note chord in the bass. The fifth measure contains a half note chord in the treble and a half note chord in the bass. The sixth measure has a half note chord in the treble and a half note chord in the bass.

The first system of music consists of five measures. The key signature has three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The second system of music consists of five measures. The melody continues with a quarter note C5, followed by a dotted quarter note D5, and then a half note E5. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and repeat signs.

223. OXFORD. 64, 64, 666, 4.

HENRY SMART.

The third system of music consists of five measures. The key signature changes to two flats (Bb, Eb). The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The fourth system of music consists of five measures. The melody continues with a quarter note C5, followed by a dotted quarter note D5, and then a half note E5. The bass line continues with the eighth-note accompaniment. The system ends with a double bar line and repeat signs.

The fifth system of music consists of five measures. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The bass line consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

224. DWIGHT, 66, 86, 88.

Unknown.

The first system of music for piece 224 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and single notes. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a similar accompaniment of chords and notes.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic and harmonic lines, with some notes beamed together. The bass staff provides a steady accompaniment.

The third system concludes the piece with two staves. The treble staff features a final melodic phrase with a fermata over the last note. The bass staff concludes with a final chord.

225. TRIUMPH. 76, 776.

German, VOLKS GESANG, 1586.

The first system of music for piece 225 consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. It contains a series of chords and single notes. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a similar accompaniment of chords and notes.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic and harmonic lines, with some notes beamed together. The bass staff provides a steady accompaniment.

*ritard.*

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a final measure with a fermata. The bass staff begins with a bass clef and a key signature of one flat, mirroring the harmonic structure of the treble staff.

**226. AINSWORTH. 86, 86, 88. 86.**

From "The Hallelujah."

The second system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a final measure with a fermata. The bass staff begins with a bass clef and a key signature of one flat, mirroring the harmonic structure of the treble staff.

The third system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a final measure with a fermata. The bass staff begins with a bass clef and a key signature of one flat, mirroring the harmonic structure of the treble staff.

The fourth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a final measure with a fermata. The bass staff begins with a bass clef and a key signature of one flat, mirroring the harmonic structure of the treble staff.

The fifth system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a final measure with a fermata. The bass staff begins with a bass clef and a key signature of one flat, mirroring the harmonic structure of the treble staff.

227. O EWIGKEIT. 887, 887, 88.

JOHANN SCHOP, 1642.

The first system of music for 'O EWIGKEIT' consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2 and B2, then a half note C3. The system concludes with a double bar line and repeat signs.

The second system continues the piece. The treble clef melody features a half note C5 with a fermata, followed by quarter notes B4 and A4. The bass clef accompaniment has a half note C3 with a fermata. The system ends with a double bar line and repeat signs.

The third system shows the final part of the piece. The treble clef melody has a half note C5 with a fermata, followed by quarter notes B4 and A4. The bass clef accompaniment has a half note C3 with a fermata. The system concludes with a double bar line and repeat signs.

228. GREENFIELDS. 8s. Double. Peculiar.

DE FLEURY.

The first system of music for 'GREENFIELDS' is in 6/8 time and a key signature of one sharp (F#). The treble clef melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass clef accompaniment begins with a quarter note G2, followed by quarter notes A2 and B2, then a half note C3. The system ends with a double bar line and repeat signs.

The second system continues the piece. The treble clef melody features a half note C5 with a fermata, followed by quarter notes B4 and A4. The bass clef accompaniment has a half note C3 with a fermata. The system concludes with a double bar line and repeat signs.



The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef is composed of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and the initials 'D.C.' (Da Capo) written in the right margin.

229. ONWARD. 10s. Double.

A. D. MERRILL. ?

The second system of the musical score is in 3/4 time. It features a treble clef with a melody of eighth and quarter notes, and a bass clef with a steady accompaniment of chords and eighth notes. The system ends with a double bar line.

The third system of the musical score continues the piece. The treble clef contains a melody with some rests, and the bass clef has a consistent accompaniment. The system concludes with a double bar line.

The fourth system of the musical score shows the continuation of the melody and accompaniment. The treble clef has a more active melody with eighth notes, while the bass clef maintains the harmonic support. The system ends with a double bar line.

The fifth and final system of the musical score concludes the piece. It features a treble clef with a melody that includes some grace notes and a final cadence, and a bass clef with a supporting accompaniment. The system ends with a double bar line.

230. ROSSLYN. 11s & 8s.

C. R. CUFF.

Musical notation for the first system of 'ROSSLYN'. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4 and B4, and continues with a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of 'ROSSLYN', measures 5 through 8. The treble staff continues the melodic line with eighth and quarter notes, ending with a quarter rest. The bass staff continues with a steady accompaniment of chords and single notes.

231. CORRIN. 11s & 8s. Peculiar.

Unknown.

Musical notation for the first system of 'CORRIN'. It consists of two staves: a treble staff and a bass staff. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4 and B4, and continues with a series of quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system of 'CORRIN', measures 5 through 8. The treble staff continues the melodic line with quarter and eighth notes, ending with a quarter rest. The bass staff continues with a steady accompaniment of chords and single notes.

Musical notation for the third system of 'CORRIN', measures 9 through 12. The treble staff continues the melodic line with quarter and eighth notes, ending with a quarter rest. The bass staff continues with a steady accompaniment of chords and single notes.

232. UNITY. 11, 11, 666, 5.

Unknown.

First system of musical notation for 'UNITY'. The treble staff contains chords and eighth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation for 'UNITY'. The treble staff continues with chords and eighth notes, and the bass staff provides accompaniment with chords and eighth notes.

Third system of musical notation for 'UNITY'. The treble staff features chords and eighth notes, and the bass staff provides accompaniment with chords and eighth notes.

233. LOBE DEN HERREN. 14, 14, 11, 8.

From J. NEANDER, 1680.

First system of musical notation for 'LOBE DEN HERREN'. The treble staff is in 3/4 time and contains chords and eighth notes. The bass staff provides accompaniment with chords and eighth notes.

Second system of musical notation for 'LOBE DEN HERREN'. The treble staff continues with chords and eighth notes, and the bass staff provides accompaniment with chords and eighth notes.

234. SCOTLAND. 12s.

DR. J. C. WHITEFIELD.

The first system of musical notation consists of two staves, a treble staff and a bass staff, both in the key of D major (two sharps) and 3/4 time. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is written in a simple, folk-like style with eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves, treble and bass, in the same key and time signature as the first system. The melody in the treble staff features a mix of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

The third system of musical notation continues the piece with two staves, treble and bass, in the same key and time signature. The treble staff shows a more active melody with frequent sixteenth notes, while the bass staff continues with a consistent eighth-note accompaniment.

The fourth system of musical notation continues the piece with two staves, treble and bass, in the same key and time signature. The treble staff features a melody with eighth and sixteenth notes, and the bass staff provides a steady accompaniment.

The Repeat is for Chorus.

The fifth system of musical notation concludes the piece with two staves, treble and bass, in the same key and time signature. The system ends with a double bar line and repeat signs in both staves, indicating the end of the piece.

# APPENDIX.

## Additional Metrical Tunes.

235. HENRY. C. M.

S. B. Pond, 1835.

Musical score for 'HENRY' in 2/2 time, C major. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of chords and eighth notes. The second system concludes the piece with a final cadence in both staves.

236. WOODSTOCK. C. M.

D. DETTON, Jr. 1829.

Musical score for 'WOODSTOCK' in 3/2 time, D major. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble staff containing a melody of quarter and eighth notes, and a bass staff with a simple accompaniment of chords and quarter notes. The second system concludes the piece with a final cadence in both staves.

237. ST. JOHN'S. C. M.

A. WILLIAMS' Col. 1760.

*Firm.*

238. NAOMI. C. M.

LOWELL MASON, 1896.

*p* *m*

*p* *m*

239. WARWICK. C. M.

STANLEY, 1810.

240. CLARENDON. C. M.

I. TUCKER, 1900.

241. CHESTNUT STREET. C. M.

M. OLIVER.

242. EASTBURN. C. M.

C. MEINKE.

243. COWPER. C. M.

LOWELL MASON, 1830.

244. ZANESVILLE. C. M.

Unknown.



245. BROWN. C. M.

WM. B. BRADBURY.

246. DEDHAM. C. M.

WM. GARDNER, 1830.

247. DORCHESTER. C. M.

S. STANLEY.

Musical score for 'DORCHESTER' in common meter (C. M.), 3/4 time signature. The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

248. DUNDEE. C. M.

Scott's Psalter, 1615.

*With animation.*

Musical score for 'DUNDEE' in common meter (C. M.), 4/2 time signature. The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring chords and some eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

249. ORTONVILLE. C. M.

THOS. HASTINGS, 1837.

Musical score for 'ORTONVILLE' in common meter (C. M.), 6/4 time signature. The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring chords and some eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

250. PARKER. C. M.

WM. JACKSON.

251. ARLINGTON. C. M.

THOS. A. ARNE, 1762.

252. HEBER. C. M.

Geo. Kingsley, 1838.

Musical score for 'Heber' in 3/2 time, common meter. The score consists of two systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The music features a simple melody in the upper staff and a supporting bass line in the lower staff.

253. ST. MARTINS. C. M.

Wm. Tansur, 1738.

Musical score for 'St. Martins' in 3/4 time, common meter. The score consists of two systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a more active melody in the upper staff and a supporting bass line in the lower staff.

254. CRAVEN. C. M.

Musical score for 'Craven' in 3/4 time, common meter. The score consists of two systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a simple melody in the upper staff and a supporting bass line in the lower staff.

255. HEATH. C. M.

L. Mason, 1835.

256. CLYDE. C. M. Double.

257. VARINA C. M. Double.

CHRISTIAN HEINRICH RINK.

The first system of music for 'VARINA' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). It features a melody with eighth and sixteenth notes, ending with a first ending bracket and a second ending with a fermata. The lower staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment of chords and single notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line, and the lower staff continues the accompaniment. The key signature remains two flats.

The third system concludes the piece with two staves. The upper staff ends with a double bar line, and the lower staff also concludes with a double bar line. The key signature remains two flats.

258. HAGUE. C. M. Double.

Dutch Melody.

The first system of music for 'HAGUE' consists of two staves. The upper staff is in treble clef with a 4/4 time signature and a key signature of one sharp (F-sharp). It features a melody with quarter and eighth notes. The lower staff is in bass clef with the same time signature and key signature, providing a harmonic accompaniment of chords and single notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line, and the lower staff continues the accompaniment. The key signature remains one sharp.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns. The lower staff continues the accompaniment, showing some changes in chord voicing and rhythmic accompaniment.

259. ATHENS. C. M. Double.

F. GIARDINI.

The third system of music is in a different key signature, two flats (Bb, Eb), and a 6/8 time signature. It consists of two staves. The upper staff has a melodic line with eighth notes and some triplet figures. The lower staff provides a steady accompaniment with chords and eighth notes.

The fourth system continues in the 6/8 time signature and two-flat key signature. It features two staves. The upper staff has a melodic line with eighth notes and some triplet figures. The lower staff provides a steady accompaniment with chords and eighth notes.

The fifth system concludes the piece in the 6/8 time signature and two-flat key signature. It features two staves. The upper staff has a melodic line with eighth notes and some triplet figures. The lower staff provides a steady accompaniment with chords and eighth notes. The system ends with a double bar line and repeat dots.

260. McEVERS. S. M.

C. MEINEKE.

*Andante.*

261. LABAN S. M.

LOWELL MASON, 1830.

262. SHIRLAND. S. M.

S. STANLEY, 1800.



263. LUTHER. S. M.

THOS. HASTINGS, 1825.

264. HOLBORN. S. M.

St. Alban's Tune Book.

265. ELMSWOOD. S. M. Double.

From the Dulcimer.

*With animation.*

The first system of music for 'Elmswood' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

The second system of music continues the piece. It includes a first ending bracket in the treble staff. The piece concludes with the word 'Fine.' written in the treble staff.

The third system of music features a double bar line in the treble staff. The lower staff continues with a steady eighth-note accompaniment. The piece ends with the instruction 'D.S.' (Da Capo) and a first ending bracket in the bass staff.

266. LEBANON. S. M. Double.

J. ZUNDEL.

The first system of music for 'Lebanon' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

The second system of music continues the piece. It includes a first ending bracket in the treble staff. The piece concludes with the word 'Fine.' written in the treble staff.

Al. Seg. 3/8

This musical score is for a piece in 3/8 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of chords and single notes, primarily eighth and sixteenth notes. The piece concludes with a double bar line.

267. ORLAND. L. M.

WM. ARNOLD, 1800.

This musical score is for a piece in 2/2 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The melody is composed of quarter and eighth notes, with some rests. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment consists of chords and single notes, primarily quarter and eighth notes. The piece concludes with a double bar line.

268. ELPARAN. L. M.

SCHULTZ.

This musical score is for a piece in 3/2 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is composed of quarter and eighth notes, with some rests. The bass staff begins with a bass clef and a key signature of one sharp. The accompaniment consists of chords and single notes, primarily quarter and eighth notes. The piece concludes with a double bar line.

269. ROTHWELL. L. M.

WM. TANSER, 1743.

Musical score for hymn 269, 'ROTHWELL' by Wm. Tanser, 1743. The score is in 3/4 time and consists of two systems of two staves each. The first system shows the treble and bass staves with various chords and melodic lines. The second system continues the piece, ending with a double bar line.

270. WARD. L. M.

Switch Melody.

Musical score for hymn 270, 'WARD' by Ward. The score is in 2/2 time and consists of two systems of two staves each. The first system includes the instruction "With Firmness" above the treble staff. The second system continues the piece, ending with a double bar line.

271. LUTON. L. M.

A. WILLIAMS' Col. 1760.

Musical score for hymn 271, 'LUTON' by A. Williams, Col. 1760. The score is in 3/4 time and consists of two systems of two staves each. The first system shows the treble and bass staves with various chords and melodic lines. The second system continues the piece, ending with a double bar line.

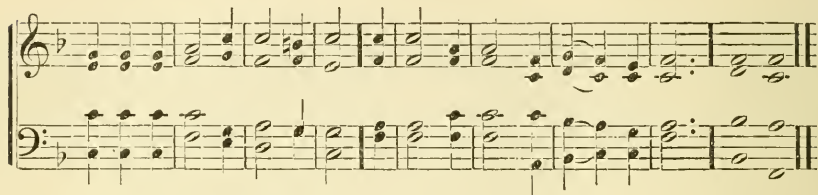
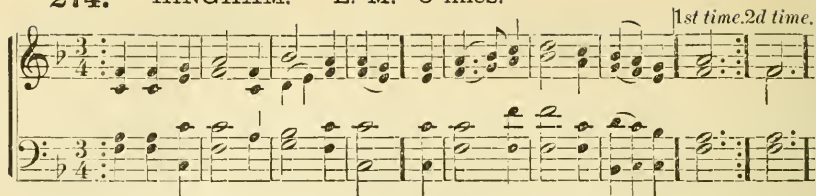
272. COMMUNION. L. M.

273. AMENIA. L. M. D, or 6 lines, omitting repeat.

I. BAKER.

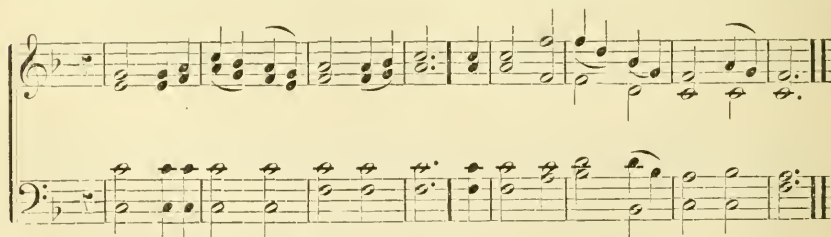
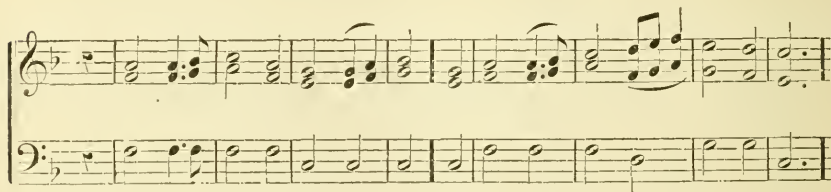
274. HINGHAM. L. M. 6 lines.

1st time. 2d time.



275. BRIGHTON. L. M. 6 lines.

English.



276. ESHTAMO. 7s.

T. R. MARON.

Musical score for piece 276, Eshtamo, 7s. by T. R. Maron. The score consists of two systems of two staves each. The first system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The second system has a treble staff with a 3/4 time signature and a bass staff with a 3/4 time signature. The music is in a minor key and features a mix of chords and melodic lines.

277. HOTHAM. 7s. Double.

M. MADAN, 1776.

Musical score for piece 277, Hotham, 7s. Double by M. Madan, 1776. The score consists of three systems of two staves each. The first system has a treble staff with a 4/4 time signature and a bass staff with a 4/4 time signature. The second system has a treble staff with a 4/4 time signature and a bass staff with a 4/4 time signature. The third system has a treble staff with a 4/4 time signature and a bass staff with a 4/4 time signature. The music is in a minor key and features a mix of chords and melodic lines.

278. MARTYN. 7s. Double.

S. B. MARSH, 1836.

*Fine.*

Musical score for 'MARTYN' in 6/4 time, featuring a treble and bass staff. The piece concludes with a 'D.C.' (Da Capo) instruction.

279. BENEVENTO. 7s. Double.

SAMUEL WEBBE, 1770.

Musical score for 'BENEVENTO' in 4/4 time, featuring a treble and bass staff. The piece includes a 'Fine.' marking and an 'Al. Seg.' (Allegro Segno) section.

280. TOPLADY. 7s. 6 lines.

THOS. HASTINGS, 1830.

Musical score for 'TOPLADY' in 3/4 time, featuring a treble and bass staff. The piece concludes with a 'Fine.' marking.



D.C.

**281. ZION. 8s, 7s, 4s.**

THOS. HASTINGS, 1830.

**282. HARWELL. 8, 7. Double.**

L. MASON, 1840.

Fine.

D.C.

283. FLOTOW. 8, 7. Double.

Air. from FLOROW.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, primarily using chords and moving bass lines.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment.

The third system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment.

The fourth system of musical notation continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment.

The fifth system of musical notation concludes the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment, ending with a double bar line.

284. GOODWIN. 7, 6. Double.

G. J. WOOD, 1837.

The first system of music for 'Goodwin' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff. A fermata is placed over the final note of the upper staff.

The second system of music for 'Goodwin' also consists of two staves in the same key and time signature. The word 'Fine.' is written below the first staff, and 'Al. Seg. ♯' is written below the second staff. The music concludes with a final cadence in both staves.

285. MENDEBRAS. 7, 6. Double.

German Volkslied.

The first system of music for 'Mendbras' consists of two staves in treble and bass clefs, one flat key signature, and common time. The melody is primarily in the upper staff, with a rhythmic accompaniment in the lower staff. The system ends with a repeat sign.

The second system of music for 'Mendbras' continues the two-staff format. It features a similar melodic and harmonic structure to the first system, ending with a repeat sign.

The third system of music for 'Mendbras' is the final system on the page, continuing the two-staff format and concluding the piece with a final cadence.

286. BROOKLYN. 66,66,88. H. M.

J. ZUNDEL.

The first system of music for 'Brooklyn' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various chordal accompaniments.

The second system of music for 'Brooklyn' continues the melody and bass line from the first system. It features similar chordal accompaniments and melodic lines in both staves.

The third system of music for 'Brooklyn' concludes the piece. It features a final cadence in both staves, with the melody ending on a whole note and the bass line on a half note.

287. LENOX. H. M.

J. EDSON, 1782.

The first system of music for 'Lenox' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various chordal accompaniments.

The second system of music for 'Lenox' continues the melody and bass line from the first system. It features similar chordal accompaniments and melodic lines in both staves.

288. LISCHER. H. M.

German Volkslied.

Musical score for piece 288, Lischer, H. M. German Volkslied. The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line features a melody with eighth and sixteenth notes. The piano accompaniment includes chords and rhythmic patterns in both hands.

289. THEOCTISTUS. 76, 88, 77.

Dr. J. A. SETHS, 1881.

Musical score for piece 289, Theoctistus, 76, 88, 77. Dr. J. A. SETHS, 1881. The score is in 4/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line features a melody with quarter and eighth notes. The piano accompaniment includes chords and rhythmic patterns in both hands.

# ALPHABETICAL INDEX.

NAME OF TUNE.	METRE.	No.	NAME OF TUNE.	METRE.	No.
Abridge	C. M.	38	Chestnut Street	C. M.	241
Adeste Fideles	11s	220	Christmas	C. M.	37
Adolphus	886, 886	142	Clarendon	C. M.	240
Ainsworth	86, 86, 88, 86	226	Clyde	C. M. D.	256
Aithlone	886, 886	144	College	7s	160
Allemagne	87, 87, 77	132	Come	87, 87, 77	133
Amenia	L. M. D.	273	Communion	L. M.	272
America	664, 6664	204	Coronation	C. M.	4
Amsterdam	7s & 6s, D., ( <i>Peculiar.</i> )	198	Corrin	11s & 8s, ( <i>Peculiar.</i> )	231
Anatolius	76, 76, 88	195	Cowper	C. M.	243
Anfield	8s & 7s	114	Craven	C. M.	254
Angelica	10s	214	Creation	L. M., 6 lines	105
Angel's Song	C. M. D.	46	Crucifix	7s & 6s, D.	188
Arlington	C. M.	251	Cruzer	C. M.	3
Athens	C. M. D.	259	Culbach	7s	159
Aurelia	7s & 6s, D.	189			
Austria	8s & 7s, D.	125	Darmstadt	8s & 7s, D.	128
			Dedham	C. M.	246
Bach	88, 77	149	Devotion	L. M., ( <i>Peculiar.</i> )	88
Barby	C. M.	43	Dennis	S. M.	58
Barnby	C. M.	30	Departure	8s & 7s, D.	126
Bayaria	8s & 7s, D.	129	Diademata	S. M., D.	71
Bedford	C. M.	31	Dies Ira	888	148
Belgrave	C. M.	32	Dismission	L. M.	90
Benedic Amina	8s & 7s, 6 lines	124	Dix	7s, 6 lines	169
Benevento	7s, D.	279	Dorchester	C. M.	247
Benevolence	L. M.	72	Dortmund	L. M.	100
Bethany	64, 64, 664	200	Dover	S. M.	60
Bethlehem	S. M.	52	Dretzel	78, 78, 77	192
Bishopthorpe	C. M.	9	Duke Street	L. M.	81
Blendon	L. M.	79	Dulee Carmen	8s & 7s, 6 lines	122
Bohemia	7s & 6s, ( <i>Trochaic.</i> )	179	Dundee	C. M.	248
Bonn	L. M.	101	Dwight	66, 86, 88	224
Bortmansky	7s, 6 lines	167			
Brattle Street	C. M. D.	48	Eastburn	C. M.	242
Bregle	L. M.	96	Eaton	L. M., 6 lines	106
Brighton	L. M., 6 lines	275	Eekardtshheim	C. M.	39
Brown	C. M.	245	Edyfield	7s	161
Brooklyn	H. M.	286	Ein Feste Burg	L. M.	82
Burlington	C. M.	33	Ein Feste Burg <i>Pr.</i>	87, 87, 55, 56, 7	138
			Elberfeld	87, 87, 887	139
Calkin	76, 76, 88, 77	196	Elmswood	S. M., D.	265
Calvary	7s 6 lines	171	Elparan	L. M.	268
Cambridge	S. M.	53	Ephrata	7s & 6s, D.	187
Calm	86, 86, 88	140	Eshtamoa	7s	276
Carey	L. M., 6 lines	104	Eternity	S. M.	63
Caswall	6s & 5s	202	Everts	7s & 6s, D.	190
Chemnitz	L. M.	80	Eventide	10s	215
Chesterfield	C. M.	6	Ewing	7s & 6s, D.	185

ALPHABETICAL INDEX.

NAME OF TUNE.	METRE.	No.	NAME OF TUNE.	METRE.	No.
Fairfield	S. M., D	68	Leoni	66, 84, D	211
Federal Street	L. M.	91	Lischer	H. M.	288
Flotow	8s, 7s, D	283	Lobe den Herren	14, 14, 11, 8	233
Fountain	8s & 7s	113	Lob Gott	C. M.	21
Germany	L. M.	98	Lowestoffe	C. M., D	45
Goodwin	7s & 6s, D	284	Lubeck	78, 78, 77, ( <i>Peculiar</i> )	193
Gounod	87, 87, 77	135	Luneberg	87, 87, 88	150
Greenfields	8s, D., ( <i>Peculiar</i> )	228	Lurman	L. M.	85
Groton	555s & 11s, D	222	Luther	S. M.	263
Hague	C. M., D	258	Luton	L. M.	271
Hallett	7s, 6 lines	170	Lyons	10, 10, 11, 11	218
Hamburg	L. M.	92	Manoah	C. M.	8
Harwell	8s & 7s, D	282	Mant	8s & 7s, D	127
Hawley	C. M.	17	Martyn	7s, D	278
Heath	C. M.	255	Martyrdom	C. M.	14
Heber	C. M.	252	McEvers	S. M.	260
Helle Sonn	C. M.	28	Medfield	C. M.	2
Hendon	7s	155	Meinhold	78, 78, 77	194
Henry	C. M.	235	Mendebras	7s & 6s, D	285
Herold	7s, D	176	Mendelssohn	7s, D	173
Hervy	C. M.	40	Mendon	L. M.	97
Hingham	L. M., 6 lines	274	Melita	L. M., 6 lines	103
Hinton	11s	221	Meribah	886, 886	143
Holborn	S. M.	264	Migdol	L. M.	87
Hollaz	8s & 7s	115	Miles Lane	C. M.	25
Holley	7s	163	Missionary Hymn	7s & 6s, D	191
Hollingside	7s, D	177	Monk	S. M.	51
Horton	7s	165	Monkland	7s	151
Hotham	7s, D	277	Moredon	C. M.	41
Hursley	L. M.	93	Morning Hymn	L. M.	77
Iambic	8s & 7s, ( <i>Peculiar</i> )	119	Morning Star	887, 887, 88, 88	146
Ilminster	C. M., D	47	Naomi	C. M.	238
Invitation	C. M.	27	Neander	87, 87, 77	131
Innocents	7s	158	Neumark	L. M., 6 lines	108
Italian Hymn	664, 6664	205	Newcourt	L. M., P., 6 lines	110
Jerusalem	C. M.	22	Normanton	C. M.	19
Judgment Hymn	87, 87, 887	137	Northampton	C. M.	10
Kane	S. M., D	70	Nun Danket	67, 67, 66, 66	213
Konigsberg	87, 87, 77	134	Nuremburg	7s, 6 lines	166
Kuecht	C. M.	12	Nurnberg	L. M.	75
Laban	S. M.	261	O Ewigkeit	887, 887, 88	227
Lambert	L. M., 6 lines	107	Oldenburg	7s	152
Lancaster	C. M.	15	Old 100th	L. M.	86
Lanesboro	C. M.	1	Old 148th	H. M.	207
Lausanne	7s & Cs, D	186	Old 25th	S. M., D	67
Layritz	Cs, P., (4 or 6 lines)	199	Olivet	664, 6664	206
Lebanon	S. M., D	266	Olney	S. M.	57
Leipsic	7s & 6s, ( <i>Trochaic</i> )	181	Onward	10s	229
Lenox	H. M.	287	Orland	L. M.	267
Lentz	L. M.	73	Ortonville	C. M.	249
Leominster	Cs & 5s	201	Oxford	64, 64, 664	223
			Palestine	C. M.	42
			Paradise	10, 6, 76, 76	216

ALPHABETICAL INDEX.

NAME OF TUNE.	METRE.	No.	NAME OF TUNE.	METRE.	No.
Parker.....	C. M.	250	Spanish Hymn.....	7s, D.	178
Park Street.....	L. M.	76	Steibelt.....	S. M.	59
Passion.....	S. M.	61	Stella.....	L. M.	83
Peldon.....	H. M.	209	Stobaus.....	88, 88, 88, 66.	145
Penitence.....	L. M.	94	Stockton.....	C. M.	35
Pleyel's Hymn.....	7s	156	Stoerl.....	8s & 7s, 6 lines.	123
Pollock.....	L. M.	95	Submission.....	6s, D.	203
Potsdam.....	S. M.	55	Stuttgart.....	8s & 7s.	117
			Swabia.....	S. M., D.	66
Rathbun.....	8s & 7s.	111	Tallis' Ev'ing Hy..	L. M.	78
Redhead.....	7s	153	Thatcher.....	S. M.	64
Refuge.....	7s, 6 lines.	168	Theoctistus.....	76, 88, 77.	289
Regent Square.....	8s & 7s, 6 lines.	120	Thessalonica.....	S. M., D.	69
Resignation.....	86, 86, 88.	141	Tichfield.....	7s, D.	175
Rest.....	6, 6, 11, D., ( <i>Peculiar</i> )	212	Tiverton.....	C. M.	23
Ripley.....	8s & 7s, D.	130	Toplady.....	7s, 6 lines.	280
Roe.....	8s & 7s.	116	Trias.....	C. M.	18
Romaine.....	7s & 6s, D.	184	Triumph.....	76, 776.	225
Rosslyn.....	11s & 8s.	230	Truro.....	L. M.	84
Rothwell.....	L. M.	269			
Rudolph.....	78, 78, 88.	197	Unity.....	11, 11, 666, 5.	232
St. Agnes.....	C. M.	7	Varina.....	C. M.	257
St. Alphege.....	7s & 6s.	180	Veni Sanctus Spir.	7s, 6 lines, ( <i>Peculiar</i> )	172
St. Ann's.....	C. M.	11	Vespers.....	L. M.	102
St. Etheldreda.....	C. M.	20	Vienna.....	7s.	154
St. Francis.....	C. M.	36	Vigils.....	C. M.	5
St. George.....	7s, D.	174	Vulpius.....	7s & 6s.	182
St. Godric.....	H. M.	208			
St. James.....	C. M.	24	Wacht Auf.....	898, 898, 66, 4, 88, P.	147
St. John's.....	C. M.	237	Wansted.....	7s	157
St. Martin's.....	C. M.	253	Ward.....	L. M.	270
St. Michael.....	S. M.	54	Wareham.....	L. M.	89
St. Peter.....	C. M.	34	Warwick.....	C. M.	239
St. Stephens.....	C. M.	13	Webbe.....	11s & 10s	219
St. Theodulph.....	7s & 6s, D.	183	Weber.....	7s.	162
St. Thomas.....	S. M.	50	Weimar.....	S. M.	65
Scheffler.....	L. M., 6 lines.	109	Wer Gott Vertraut.	8s & 7s, D., ( <i>Pec.</i> )	136
Schneider.....	S. M.	56	Wells.....	L. M.	99
Scotland.....	12s	234	Westlake.....	C. M., D.	44
Scudamore.....	8s & 7s.	118	Wiltshire.....	C. M.	29
Seelenbrautigam.....	10s & 8s, ( <i>Peculiar</i> )	217	Winchester.....	L. M.	74
Shirland.....	S. M.	262	Windsor.....	C. M.	26
Siberia.....	8s & 7s.	112	Woodstock.....	C. M.	236
Sicilian Hymn.....	8s & 7s, 6 lines.	121			
Sienna.....	S. M.	62	Zanesville.....	C. M.	244
Silver Street.....	S. M.	49	Zebulon.....	H. M.	210
Solitude.....	7s	164	Zion.....	8s & 7s.	281
Southwell.....	C. M.	16			



# METRICAL INDEX.

<b>Common Metre, 86, 86.</b>			No.		No.
Abridge.....	38	St. Stephens, ( <i>Nayland</i> ).....	13	Weimar.....	65
Barby.....	43	Southwell.....	16	<b>Short Metre, Double.</b>	
Barnby.....	30	Stockton.....	35	Diademata.....	71
Bedford.....	31	Tiverton.....	23	Fairfield.....	68
Belgrave.....	32	Trias.....	18	Kane.....	70
Bishopthorpe.....	9	Vigils.....	5	Old 25th.....	67
Burlington.....	33	Wiltshire.....	29	Swabia.....	66
Chesterfield.....	6	Windsor, ( <i>Dundee</i> ).....	26	Thessalonica.....	69
Christmas.....	37	<b>Com. Metre, Double.</b>		<b>Long Metre, 88, 88.</b>	
Coronation.....	4	Angels' Song.....	46	Benevolence.....	72
Crüger.....	3	Brattle Street.....	48	Blendon.....	79
Eckardtsheim.....	39	Ilminster.....	47	Bonn.....	101
Hawley.....	17	Lowestoffe.....	45	Brengle.....	96
Helle Sonn.....	28	Westlake.....	44	Chemnitz.....	80
Hervey.....	40	<b>Short Metre, 66, 86.</b>		Devotion, ( <i>Peculiar</i> ).....	88
Invitation.....	27	Bethlehem.....	52	Dismission.....	90
Jerusalem.....	22	Cambridge.....	53	Dortmund.....	100
Knecht.....	12	Dennis.....	58	Duke Street.....	81
Lancaster.....	15	Dover.....	60	Ein Feste Burg.....	82
Lanesboro.....	1	Eternity.....	63	Federal Street.....	91
Lob Gott.....	21	Monk.....	51	Germany.....	98
Manoah.....	8	Olney.....	57	Hamburg.....	92
Martyrdom, ( <i>Avon</i> ).....	14	Passion.....	61	Hursley.....	93
Medfield.....	2	Potsdam.....	55	Lentz.....	73
Miles Lane.....	25	St. Michael.....	54	Lurman.....	85
Moredon.....	41	St. Thomas.....	50	Mendon.....	97
Normanton, ( <i>Phuvah</i> )....	19	Schneider.....	56	Migdol.....	87
Northampton.....	10	Sienna.....	62	Morning Hymn.....	77
Palestine.....	42	Silver Street.....	49	Nüremburg.....	75
St. Agnes.....	7	Steibelt.....	59	Old 100th.....	86
St. Ann's.....	11	Thatcher.....	64		
St. Etheldreda.....	20				
St. Francis.....	36				
St. James.....	24				
St. Peter.....	34				

METRICAL INDEX.

Park Street.....	No. 76	Sicilian Hymn.....	No. 121	887, 887 88, 88.		
Penitence.....	94	Stoerl.....	123	Morning Star.....	No. 146	
Pollock .....	95					
Stella.....	83	<b>8s &amp; 7s, Double.</b>				
Tallis' Evening Hymn..	78	Austria.....	125	898, 898, 66, 4, 88.		
Truro .....	84	Bavaria .....	129	Wachet Auf.....	147	
Vespers.....	102	Darmstadt.....	128	888.		
Wells.....	99	Departure .....	126	Dies Ira.....	148	
Wareham, ( <i>All Saints</i> )..	89	Mant.....	127	88, 77.		
Winchester.....	74	Ripley.....	130	Bach.....	149	
<b>Long Metre, 6 lines.</b>		Wer Gott Vertraut ( <i>Pec</i> )	136	87, 87, 88.		
Carey.....	104			Lüneberg.....	150	
Creation.....	105	<b>87, 87, 77.</b>				
Eaton.....	106	Allemagne.....	132	7s, 4 lines.		
Lambert.....	107	Come .....	133	College.....	160	
Melita.....	103	Gounod .....	135	Culbach.....	159	
Neümark.....	108	Königsberg.....	134	Edyfield.....	161	
Newcourt, ( <i>Peculiar</i> )....	110	Neander.....	131	Hendon.....	155	
Scheffler.....	109	<b>87, 87, 88, 7.</b>			Holley .....	163
		Elberfeld.....	139	Horton.....	165	
		Judgment Hymn.....	137	Innocents.....	158	
		<b>87, 87, 55, 56, 7.</b>			Monkland.....	151
		Ein Feste Burg.....	138	Oldenberg.....	152	
		<b>86, 86, 88.</b>			Pleyel's Hymn.....	156
		Calm.....	140	Redhead .....	153	
		Resignation.....	141	Solitude .....	164	
		<b>886, 886.</b>			Vienna.....	154
		Adolphus.....	142	Wansted .....	157	
		Aithlone .....	144	Weber.....	162	
		Meribah.....	143	<b>7s, 6 lines.</b>		
		<b>88, 88, 88, 66.</b>			Bortmansky .....	167
		Stobäus.....	145	Calvary.....	171	
				Dix.....	169	
				Hallett.....	170	

METRICAL INDEX.

Nuremburg.....	No. 166	<b>76, 76, 88, 77.</b>	No. 196	<b>10, 67, 67, 6.</b>	No. 216
Refuge.....	168				
Veni Sanctus Spi., ( <i>Pec.</i> )	172	<b>78, 78, 88.</b>	197	<b>10s &amp; 8s, Peculiar.</b>	217
<b>7s. Double.</b>		<b>64, 64, 664.</b>		<b>10, 10, 11, 11.</b>	
Herold.....	176	Bethany.....	200	Lyons.....	218
Hollingside.....	177			<b>11s &amp; 10s.</b>	
Mendelssohn.....	173	<b>6s &amp; 5s.</b>	202	Webbe.....	219
St. George.....	174	Caswall.....	201	<b>11s.</b>	
Spanish Hymn.....	178	Leominster.....	201	Adeste Fideles.....	220
Tichfield.....	175	<b>6s.</b>		Hinton.....	221
<b>7s &amp; 6s.</b>		Layritz, ( <i>Peculiar</i> ).....	199	<b>555, 11, Double.</b>	
Bohemia, ( <i>Trochaic</i> ).....	179	Submission, ( <i>Double</i> )....	203	Groton.....	222
Leipsic, ( <i>Trochaic</i> ).....	181	<b>664, 6664.</b>		<b>64, 64, 66, 64.</b>	
St. Alphege.....	180	America.....	204	Oxford.....	223
Vulpus.....	182	Italian Hymn.....	205	<b>66, 86, 88.</b>	
<b>7s &amp; 6s, Double.</b>		Olivet.....	206	Dwight.....	224
Amsterdam, ( <i>Peculiar</i> )..	198	<b>H. M. 66, 66, 88.</b>		<b>76, 776.</b>	
Aurelia.....	189	Old 148th.....	207	Triumph.....	225
Crucifix.....	188	St. Godric.....	208	<b>86, 86, 88, 86.</b>	
Ephrata.....	187	Zebulon.....	210	Ainsworth.....	226
Evarts.....	190	<b>66, 66, 888.</b>		<b>887, 887, 88.</b>	
Ewing.....	185	Peldon.....	209	O Ewigkeit.....	227
Lausanne.....	186	<b>66, 84, Double.</b>		<b>8s, Double, Peculiar.</b>	
Missionary Hymn.....	191	Leoni.....	211	Greenfields.....	228
Romaine.....	184	<b>66, 11, Double.</b>		<b>11s &amp; 8s.</b>	
St. Theodulph.....	183	Rest.....	212	Corrin, ( <i>Peculiar</i> ).....	231
<b>78, 78, 77.</b>		<b>67, 67, 66, 66.</b>		Roslyn.....	230
Dretzel.....	192	Nun Danket.....	213	<b>11, 11, 66, 65.</b>	
Lubeck, ( <i>Peculiar</i> ).....	193	<b>10s.</b>		Unity.....	232
Meinhold.....	194	Angelica.....	214	<b>12s.</b>	
<b>76, 76, 88.</b>		Eventide.....	215	Scotland.....	234
Anatolius.....	195	Onward.....	229	<b>14, 14, 11, 8.</b>	
				Lobe den Herren.....	233

# INDEX TO APPENDIX.

---

NAME OF TUNE.	METRE.	No.	NAME OF TUNE.	METRE.	No.
Amenia.....	L. M., Double.....	273	Laban .....	S. M.....	261
Arlington .....	C. M.....	251	Lebanon .....	S. M., Double.....	266
Athens .....	C. M., Double.....	259	Lenox .....	H. M.....	287
Benevento .....	7s, Double.....	279	Lischer .....	H. M.....	288
Brighton.....	L. M., 6 lines.....	275	Luther .....	S. M.....	263
Brooklyn .....	H. M.....	286	Luton .....	L. M.....	271
Brown .....	C. M.....	245	Martyn .....	7s, Double.....	278
Chestnut Street....	C. M.....	241	McEvers .....	S. M.....	260
Clarendon .....	C. M.....	240	Mendebras .....	7, 6, Double.....	285
Clyde.....	C. M., Double.....	256	Naomi .....	C. M.....	238
Communion .....	L. M.....	272	O Paradise .....		24
Cowper .....	C. M.....	243	Orland .....	L. M.....	267
Craven .....	C. M.....	254	Ortonville .....	C. M.....	249
Dedham .....	C. M.....	246	Parker .....	C. M.....	250
Dorchester.....	C. M.....	247	Rothwell .....	L. M.....	269
Dundee .....	C. M.....	248	St. John's.....	C. M.....	237
Eastburn .....	C. M.....	242	St. Martin's .....	C. M.....	253
Elmswood .....	S. M., Double.....	265	Shirland .....	S. M.....	262
Elparan .....	L. M.....	268	Theoctistus .....	76, 88, 77.....	289
Eshtamoa.....	7s.....	276	Toplady .....	7s, 6 lines.....	280
Flotow .....	7, 6, Double.....	283	Varina .....	C. M., Double.....	257
Goodwin.....	7, 6, Double.....	284	Ward.....	L. M.....	270
Hague .....	C. M., Double.....	258	Warwick .....	C. M.....	239
Harwell .....	8, 7, Double.....	282	Woodstock .....	C. M.....	236
Heath .....	C. M.....	255	Zanesville .....	C. M.....	244
Heber .....	C. M.....	252	Zion .....	8, 7, 4, 7.....	281
Henry .....	C. M.....	235			
Hingham .....	L. M., 6 lines.....	274			
Holborn .....	S. M.....	264			
Hotham.....	7s, Double.....	277			

# CHORISTER'S REGISTER.

## BOOK OF WORSHIP, (SOUTH.)

*The Figures in the margin give the number of the Hymns in the Books in regular succession ;  
opposite each of these is the name and number of the Tune or Tunes suited to it.*

1. Ein Feste Burg, 82; Mendon, 97; Old 100th, 86.
2. St. Ann's, 11; Vigils, 5.
3. St. Stephens, 13; Helle Sonn, 28.
4. Mendon, 97; Brengle, 96.
5. Pleyel's Hymn, 156; Edyfield, 161.
6. Carey, 104; Scheffler, 109.
7. Helle Sonn, 28; Belgrave, 32.
8. Wells, 99; Federal St., 91.
9. Pleyel's Hymn, 156; Edyfield, 161.
10. Rosslyn, 230.
11. Hallett, 170; Bortmansky, 167; Herold, 176.
12. Silver St., 49; Olney, 57.
13. Mant, 127; Departure, 126.
14. Tichfield, 175; St. George, 174.
15. Park St., 76; Duke St., 81.
16. Lurman, 85; Wareham, 89.
17. Martyrdom, 14; St. James, 24; Lanesboro, 1.
18. Manoah, 8; St. Agnes, 7.
19. Ein Feste Burg, 82; Mendon, 97.
20. Adolphus, 142; Aithlone, 144.
21. St. Ann's, 11; Lancaster, 15.
22. Normanton, 19; Helle Sonn, 28.
23. Northampton, 10; Lanesboro, 1.
24. Wiltshire, 29; Stockton, 35.
25. Olney, 57; Cambridge, 53.
26. Schneider, 56; Eternity, 63.
27. Kane, 70; St. Thomas, 50.
28. Mendon, 97; Dortmund, 100.
29. Hinton, 221.
30. Carey, 104; Eaton, 106.
31. Martyrdom, 14; St. Ann's, 11.
32. Lyons, 218.
33. Ein Feste Burg, 82; Park St., 76.
34. Brattle St., 48; St. Agnes, 7.
35. Old 100th, 86; Mendon, 97.
36. Herold, 176; Horton, 165; Spanish Hymn, 178.
37. Eckardtsheim, 39; St. Agnes, 7.
38. St. Stephens, 13; St. Agnes, 7.
39. Wareham, 89; Dortmund, 100.
40. Lobe den Herren, 233.
41. Newcourt, 110.
42. Adolphus, 142; Meribah, 143.
43. Creation, 105, (repeating first two strains)  
Truro, 84.
44. Corrin, 231.
45. Old 100th, 86; Ein Feste Burg, 82.
46. Peldon, 209; Zebulon, 210.
47. Silver St., 49; Postdam, 55.
48. St. Stephens, 13; St. Etheldreda, 20.
49. Spanish Hymn, 178; Herold, 176.
50. Adeste Fideles, 220.
51. Rest, 212.
52. Roe, 116; Rathbun, 111.
53. Sicilian Hymn, 121; Regent Square, 120.
54. Southwell, 16; Hawley, 17; Medfield, 2.
55. Mendelssohn, 173; Hendon, 155.
56. Angelica, 214.
57. Bavaria, 129; Mant, 127.
58. Eckardtsheim, 39; St. Agnes, 7.
59. Christmas, 37; Angels' Song, 46.
60. Avison, (*Sunday-school Book, No. 82.*)
61. Carey, 104; Scheffler, 109.
62. Come, 133; Allemagne, 132.
63. Stoerl, 123; Dulce Carmen, 122.
64. Barby, 43; Abridge, 38.
65. Germany, 98; Blendon, 79.
66. St. Stephens, 13; St. Ann's, 11.
67. Invitation, 27; Vigils, 5.
68. Ein Feste Burg, (*proper*;) 138.
69. Adolphus, 142; (*omit notes between the stars.*)
70. Helle Sonn, 28; St. Agnes, 7.
71. Hamburg, 92; Wareham, 89.
72. Migdol, 87; Ein Feste Burg, 82.
73. Manoah, 8; Trias, 18.
74. Helle Sonn, 28; Wiltshire, 29.
75. Ewing, 185; Lausanne, 186.
76. Bonn, 101; Migdol, 87.
77. Adolphus, 142; Meribah, 143.
78. Dennis, 58; Thatcher, 64.
79. Adolphus, 142; Aithlone, 144.
80. St. Peter, 34; St. Etheldreda, 20.
81. Lanesboro, 1; Cruger, 3.
82. Dennis, 58; Dover, 60.
83. Herold, 176; Spanish Hymn, 178.
84. Pollock, 95; Vespers, 102.
85. Crucifix, 188; Missionary Hymn, 191.
86. Germany, 98; Federal St., 91.
87. Neander, 131; Gounod, 135.
88. Huirsley, 93; Federal St., 91.
89. Roe, 116; Hollaz, 115; Bavaria, 129.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (SOUTH.)

90. Culbach, 159; Innocents, 158.  
 91. Mendelssohn, 173; St. George, 174; Hendon, 155.  
 92. Cambridge, 53; Olney, 57.  
 93. Calm, 140.  
 94. Innocents, 158; Hendon, 155.  
 95. Zebulon, 210; Old 148th, 207.  
 96. Hendon, 155; Innocents, 155.  
 97. Mendon, 97; Brengle, 96.  
 98. Coronation, 4; Miles Lane, 25.  
 99. Christmas, 37; Chesterfield, 6; Hawley, 17.  
 100. Christmas, 37; Tiverton, 23.  
 101. Bonn, 101; Tallis' Evening Hymn, 78.  
 102. Stockton, 35; Burlington, 33; Lanesboro, 1.  
 103. Hinton, 221.  
 104. Rathbun, 111; Siberia, 112.  
 105. Allemagne, 132; Neander, 131.  
 106. Hervey, 49; Tiverton, 23.  
 107. Wells, 99; Bonn, 101.  
 108. Barby, 43; Martyrdom, 14.  
 109. Dover, 60; Weimar, 65.  
 110. St. Agnes, 7; Barby, 43.  
 111. Wareham, 89; Penitence, 94.  
 112. Mant, 127; Darmstadt, 128.  
 113. Lurman, 85; Federal St., 91.  
 114. St. Ann's, 11; Tiverton, 23.  
 115. St. Stephens, 13; Northampton, 10.  
 116. St. Thomas, 50; Monk, 51.  
 117. Federal St., 91; Hamburg, 92.  
 118. Blendon, 79; Duke St., 81.  
 119. Sicilian Hymn, 121; Regent Square, 120.  
 120. Lurman, 85; Wareham, 89.  
 121. Sicilian Hymn, 121; Stoerl, 123.  
 122. Angelica, 214.  
 123. Sicilian Hymn, 121; Regent Square, 120.  
 124. Potsdam, 55; Olney, 57.  
 125. Lob Gott, 21; Jerusalem, 22.  
 126. Mendelssohn, 173; St. George, 174.  
 127. Mendon, 97; Chemnitz, 80.  
 128. Ripley, 130; Darmstadt, 128.  
 129. Ein Feste Burg, 82; Migdol, 87.  
 130. Olney, 57; Dennis, 58.  
 131. Pleyel's Hymn, 156; Edyfield, 161.  
 132. Northampton, 10; Invitation, 27.  
 133. Old 100th, 85; Brengle, 96.  
 134. Chesterfield, 6; Barby, 43.  
 135. Old 148th, 207; Zebulon, 210.  
 136. Steibel, 59; Weimar, 65; Silver St., 49.  
 137. Manoah, 8; Bedford, 31.  
 138. Blendon, 79; Duke St., 81.  
 139. Abridge, 38; St. Francis, 35.  
 140. Christmas, 37; Burlington, 33.  
 141. Mant, 127; Bavaria, 129.  
 142. Dortmund, 190; Brengle, 96.  
 143. Rathbun, 111; Siberia, 112.  
 144. Medfield, 2; Northampton, 10.  
 145. Hinton, 221.  
 146. St. Agnes, 7; Manoah, 8.  
 147. Thatcher, 64; St. Thomas, 50.  
 148. Weimar, 65; Thatcher, 64.  
 149. Migdol, 87; Ein Feste Burg, 82.  
 150. Federal St., 91; Pollock, 95.  
 151. Bishopthorpe, 9; Northampton, 10.  
 152. Tallis' Evening Hymn, 78; Penitence, 94.  
 153. Old 25th, 67; Fairfield, 68.  
 154. Vigils, 5; Bishopthorpe, 9.  
 155. Invitation, 27; Lob Gott, 21.  
 156. Roe, 116; Siberia, 112.  
 157. Old 190th, 86; Pollock, 95.  
 158. Manoah, 8; Martyrdom, 14.  
 159. Mant, 127; Roe, 116.  
 160. Old 100th, 86; Pollock, 95.  
 161. Martyrdom, 14; Vigils, 5.  
 162. St. Ann's, 11; Bedford, 31.  
 163. St. Agnes, 7; Manoah, 8; St. Ann's, 11.  
 164. Vigils, 5; Manoah, 8.  
 165. Stella, 83; Tallis' Evening Hymn, 78.  
 166. Migdol, 87; Creation, 105; Dortmund, 100.  
 167. Lurman, 85; Brengle, 96.  
 168. Vigils, 5; Burlington, 33.  
 169. Blendon, 79; Lurman, 85; Stella, 83.  
 170. St. Agnes, 7; Trias, 18.  
 171. Germany, 98; Migdol, 87.  
 172. Bonn, 101; Federal St., 91.  
 173. Manoah, 8; St. Stephens, 13.  
 174. Migdol, 87; Wareham, 89.  
 175. Olney, 57; St. Thomas, 50.  
 176. Martyrdom, 14; Trias, 18.  
 177. Horton, 165; Wansted, 157.  
 178. Duke St., 81; Hursley, 93.  
 179. Wiltshire, 29; Tiverton, 23.  
 180. Invitation, 27; Martyrdom, 14.  
 181. Dover, 60; Steibel, 59.  
 182. Silver St., 49; Dover, 60.  
 183. Helle Sonn, 28; Eckardshheim, 39.  
 184. Morning Hymn, 77; Chemnitz, 80.  
 185. Hursley, 93; Nurnberg, 75.  
 186. Martyrdom, 14; Wiltshire, 29.  
 187. Thatcher, 64; Cambridge, 53.  
 188. Belgrave, 32; Trias, 18.  
 189. Redhead, 173; Solitude, 164.  
 190. St. Alphege, 180; Vulpius, 182.  
 191. Tallis' Evening Hymn, 78; Mendon, 97.  
 192. Penitence, 94; Hursley, 93.  
 193. Tallis' Evening Hymn, 78; Dismissal, 90.  
 194. Barby, 43; Abridge, 38.  
 195. Devotion, 58; Greenfields, 235.  
 196. Edyfield, 161; Innocents, 158.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (SOUTH.)

197. Weber, 162; Edyfield, 161.  
 198. Bavaria, 129; Ripley, 130.  
 199. Duke St., 81; Stella, 83.  
 200. St. Francis, 36; Palestine, 42.  
 201. Palestine, 42; St. Francis, 36;  
     St. Etheldreda, 20.  
 202. Moredon, 41; Manoah, 8.  
 203. Winchester, 74; Nurnberg, 75.  
 204. Mendon, 97; Wells, 99.  
 205. Wiltshire, 29; St. Agnes, 7.  
 206. Migdol, 87; Creatiou, 105; Federal St., 91.  
 207. Austria, 125; Departure, 126;  
     Darmstadt, 128.  
 208. Dover, 60; Olney, 57.  
 209. Innocents, 158; Pleyel's Hymn, 156.  
 210. Meribah, 143; Aithlone, 144.  
 211. Vespers, 102; Tallis' Evening Hymn, 78.  
 212. Belgrave, 32; Abridge, 38.  
 213. Ripley, 130; Austria, 125.  
 214. Vespers, 102; Brengle, 96.  
 215. Vigils, 5; St. Agnes, 7.  
 216. Trias, 18; Palestine, 42.  
 217. Duke St., 81; Migdol, 87.  
 218. St. Ann's, 11; St. Stephens, 13.  
 219. St. Agnes, 7; Manoah, 8.  
 220. Belgrave, 32; Trias, 18,  
 221. Amsterdam, 198.  
 222. Vigils, 5, Manoah, 8; Brattle St., 48.  
 223. Winchester, 74; Benevolence, 72.  
 224. Martyrdom, 14; St. Agnes, 7.  
 225. St. Agnes, 7; Chesterfield, 6.  
 226. Winchester, 74; Truro, 84.  
 227. Olney, 57; Dover, 60.  
 228. Manoah, 8; Eckardtshelm, 39.  
 229. Benevolence, 72; Winchester, 74.  
 230. Solitude, 164; Holley, 163;  
     Pleyel's Hymn, 156.  
 231. Benevolence, 72; Migdol, 87.  
 232. Hursley, 93; Migdol, 87; Benevolence, 72.  
 233. Kane, 70; St. Thomas, 50.  
 234. Northampton, 10; Tivertou, 23.  
 235. Mant, 127; Darmstadt, 128; Bavaria, 129.  
 236. Brattle St., 48; Lancaster, 15.  
 237. Lancaster, 15; Lanesboro, 1.  
 238. Fairfield, 68; Diademata, 71; Olney, 57.  
 239. Jerusalem, 22; Wiltshire, 29.  
 240. Martyrdom, 14; Northampton, 10.  
 241. St. Thomas, 50, Bethlehem, 52.  
 242. Stoerl, 123; Benedic Anima, 124.  
 243. Lanesboro, 1; Helle Sonn, 28.  
 244. Winchester, 74; Ein Feste Burg, 82.  
 245. St. Stephens, 13; Abridge, 38.  
 246. Lanesboro, 1; Helle Sonn, 28; Manoah, 8.  
 247. Resignation, 141; Calm, 140.  
 248. Invitation, 27; Jerusalem, 22.  
 249. St. Agnes, 7; Helle Sonn, 28.  
 250. Ripley, 130; Bavaria, 129.  
 251. Normanton, 19; Tivertou, 23.  
 252. St. Agnes, 7; Lanesboro, 1.  
 253. Trias, 18; Lanesboro, 1.  
 254. Wareham, 89 Germauy, 98.  
 255. Wareham, 89; Brengle, 96.  
 256. Barby, 43; St. Stephens, 13.  
 257. Barby, 43; Eckardtshelm, 39.  
 258. Lentz, 73; Migdol, 87.  
 259. Carey, 104; Eaton, 106.  
 260. Webbe, 219.  
 261. Winchester, 74 Brengle, 96.  
 262. Sicilian Hymn, 121; Stoerl, 123.  
 263. Wareham, 89; Dismission, 90.  
 264. Olney, 57; Dover, 60.  
 265. Invitation, 27; Barby, 43.  
 266. St. Agnes, 7; Trias, 18.  
 267. Wiltshire, 29; Helle Sonn, 28.  
 268. Weber, 162; Edyfield, 161.  
 269. Scotland, 234.  
 270. Spanish Hymn, 178.  
 271. Bortmansky, 167; Refuge, 168.  
 272. Oxford, 223.  
 273. Ainsworth, 226.  
 274. Hinton, 221.  
 275. Edyfield, 161.  
 276. Rosslyn, 230; (*omitting ties.*)  
 277. Edyfield, 161; Weber, 162.  
 278. Sicilian Hymn, 121; Stoerl, 123.  
 279. Weber, 162; Pleyel's Hymn, 156.  
 280. Barby, 43; Manoah, 8.  
 281. Chemnitz, 80; Duke St., 81.  
 282. Innocents, 158; College, 160.  
 283. Culhach, 159; Innocents, 158.  
 284. Herold, 176; Spanish Hymn, 178.  
 285. Amsterdam, 198.  
 286. Wareham, 89; Vespers, 102.  
 287. Dortmund, 100; Chemnitz, 80.  
 288. Calvary, 171; Refuge, 168.  
 289. Edyfield, 161; Weber, 162.  
 290. Wareham, 89; Brengle, 96.  
 291. Moredon, 41; St. Francis, 36.  
 292. Diademata, 71; Fairfield, 68.  
 293. Olney, 57; Dover, 60.  
 294. Roe, 116; Fountain, 113.  
 295. O Ewigkeit, 227.  
 296. Wareham, 89; Dismission, 90.  
 297. Meribah, 143.  
 298. Blendon, 79; Federal St., 91; (*repeating last  
     two syllables.*)  
 299. Penitence, 94; Pollock, 95.  
 300. Federal, St., 91; Hursley, 93.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (SOUTH.)

301. Meribah, 143; Aithlone, 144.  
 302. Penitence, 94; Dortmund, 100.  
 303. Come, 133; Konigsberg, 134.  
 304. Penitence, 94; Nurnberg, 75.  
 305. Edyfield, 161; Herold, 176;  
 Pleyel's Hymn, 156.  
 306. Wells, 99; Federal St., 91.  
 307. Vigils, 5; St. Agnes, 7.  
 308. St. Thomas, 50; Schneider, 56.  
 309. Chesterfield, 6; Bishophthorpe, 9.  
 310. Dix, 169; Bortmansky, 167.  
 311. Rosslyn, 230; (*omitting the ties.*)  
 312. Ein Feste Burg, 82; (*repeating first half,*)  
 Carey, 104.  
 313. Pleyel's Hymn, 156; Weber, 162.  
 314. Peldon, 209; Old 148th, 207.  
 315. Northampton, 10; Barby, 43.  
 316. Weimar, 65; Olney, 57.  
 317. St. Etheldreda, 20; Trias, 18.  
 318. Mant, 127; Darmstadt, 128; Bavaria, 129.  
 319. Manoah, 8; Martyrdom, 14.  
 320. Migdol, 87; Duke St., 81.  
 321. Eventide, 215.  
 322. Vigils, 5; Tiverton, 23.  
 323. Manoah, 8; Northampton, 10.  
 324. Regent Square, 120; Stoerl, 123.  
 325. Winchester, 74; Stella, 83.  
 326. Manoah, 8; Bishophthorpe, 9.  
 327. St. Theodulph, 183; Ewing, 185.  
 328. Wiltshire, 29; Invitation, 27.  
 329. Helle Sonn, 28; Burlington, 33.  
 330. Rathbun, 111; Fountain, 113.  
 331. Scotland, 234.  
 332. Fountain, 113; *add "Far at Sea" to beginning*  
*of last line of each verse.*  
 333. Tiverton, 23; Lob Gott, 21.  
 334. Innocents, 158; Monkland, 151.  
 335. Federal St., 91; Penitence, 94.  
 336. Federal St., 91; Penitence, 94.  
 337. Ein Feste Burg, 82; Chemnitz, 80.  
 338. Manoah, 8; Martyrdom, 14.  
 339. Chemnitz, 80; Blendon, 79.  
 340. Hamburg, 92; Wareham, 89.  
 341. Christmas, 37; Miles Lane, 25.  
 342. Abridge, 38; Normanton, 19.  
 343. St. Thomas, 50; Weimar, 65.  
 344. Chemnitz, 80; Morning Hymn, 77.  
 345. Weimar, 65; Silver St., 49.  
 346. Weimar, 65; Steibelt, 59.  
 347. Refuge, 168; Hallett, 170; Calvary, 171.  
 348. Hollingside, 177; Herold, 176,  
 Spanish Hymn, 178.  
 349. Abridge, 38; Barby, 43; Lanesboro, 1.  
 350. Manoah, 8; Trias, 18.  
 351. Nurnberg, 75; Wareham, 89.  
 352. Bethany, 200; Oxford, 223; (*omitting ties.*)  
 353. Hursley, 93; Penitence, 94.  
 354. Thatcher, 64; Passion, 61.  
 355. Duke St., 81; Lurman, 85.  
 356. Manoah, 8; Palestine, 42.  
 357. Manoah, 8; St. Stephens, 13.  
 358. St. Agnes, 7; Manoah, 8.  
 359. Hamburg, 92; Dortmund, 100.  
 360. Eternity, 63; Dennis, 58.  
 361. Migdol, 87; Park St., 76.  
 362. Hursley, 93; Old 100th, 86.  
 363. Brengle, 96; Dortmund, 100.  
 364. St. Ann's, 11; Martyrdom, 14.  
 365. Allemagne, 132; Neander, 131.  
 366. Dix, 169.  
 367. Winchester, 74; Pollock, 95.  
 368. Migdol, 87; Federal St., 91  
 369. Tallis' Evening Hymn, 78, Stella, 83.  
 370. Adolphus, 142; Meribah, 143.  
 371. Jerusalem, 22, St. Francis, 36.  
 372. Penitence, 94, Germany, 98.  
 373. Hinton, 221 (*omitting chorus.*)  
 374. Onward, 229; Angelica, 214.  
 375. Crucifix, 188; Evarts, 190.  
 376. St. Thomas, 50, St. Michael, 54.  
 377. Dennis, 58; Dover, 60.  
 378. Lanesboro, 1 Northampton, 19.  
 379. St. Michael, 54, Thatcher, 64.  
 380. St. Agnes, 7, Chesterfield, 6.  
 381. St. Godric, 208; Zebulon, 210.  
 382. Mendon, 97; Duke St., 81.  
 383. Bonn, 103; Federal St., 91.  
 384. Hollingside, 177; Spanish Hymn, 178.  
 385. Ein Feste Burg, 82; Mendon, 97.  
 386. Zebulon, 210; Peldon, 209.  
 387. Tiverton, 23; Lanesboro, 1.  
 388. Barby, 43; Abridge, 38.  
 389. Missionary Hymn, 191; St. Theodulph, 183.  
 390. Benedic Anima, 124; Stoerl, 123.  
 391. Wells, 99; Migdol, 87.  
 392. Eventide, 215.  
 393. Austria, 125, (*omit repeat.*)  
 394. Missionary Hymn, 191; Ephrata, 187.  
 395. Lanesboro, 1; Chesterfield, 6.  
 396. Chemnitz, 80; Duke St., 81.  
 397. St. Agnes, 7; Martyrdom, 14.  
 398. Stella, 83; Hamburg, 92.  
 399. Lentz, 73; Nurnberg, 75.  
 400. St. Agnes, 7; Helle Sonn, 28.  
 401. Christmas, 37; Eckardtsheim, 39.  
 402. Eckardtsheim, 39; Burlington, 33.  
 403. Moredon, 41; Barby, 43.  
 404. Abridge, 38; Bedford, 31.



CHORISTER'S REGISTER.—BOOK OF WORSHIP, (SOUTH.)

- 405.** Hursley, 93; Federal St., 91.  
**406.** Manoah, 8; Abridge, 38.  
**407.** Manoah, 8; Moredon, 41.  
**408.** Nurnberg, 75; Mendon, 97.  
**410.** Old 100th, 86; Chemnitz, 80.  
**411.** Old 100th, 86; Federal St., 91.  
**412.** Monkland, 151; Hendon, 155.  
**413.** Meribah, 143.  
**414.** St. Agnes, 7; Abridge, 38.  
**415.** Calm, 140; Resignation, 141.  
**416.** Hervey, 40; Stockton, 35.  
**417.** Amsterdam, 198.  
**418.** Old 100th, 86; Hamburg, 92.  
**419.** Resignation, 141.  
**420.** Meribah, 143; (*slurring 2d and 3d, 4th and 5th notes of third and last strains.*)  
**421.** Old 100th, 86; Tallis' Evening Hymn, 78.  
**422.** Wells, 99; Bonn, 101.  
**423.** Adolphus, 142; Aithlone, 144.  
**424.** Vigils, 5; Martyrdom, 14.  
**425.** Martyrdom, 14; Vigils, 5.  
**426.** Dwight, 224.  
**427.** Stella, 83; Wareham, 89; Federal, St., 91.  
**428.** Windsor, 26.  
**429.** Hamburg, 92; (*repeating last line.*)  
**430.** Meribah, 143; Aithlone, 144.  
**431.** Penitence, 94; Hamburg, 92.  
**432.** Stella, 83; Pollock, 95.  
**433.** Pollock, 95; Wareham, 89.  
**434.** Silver St., 49; Dover, 60.  
**435.** Eventide, 215.  
**436.** Hinton, 221.  
**437.** Siberia, 112.  
**438.** Submission, 203.  
**439.** Scotland, 234.  
**440.** Dennis, 58; Thatcher, 64.  
**441.** Old 100th, 86; Hamburg, 92.  
**442.** Sienna, 62; Dover, 60.  
**443.** Barby, 43; Northampton, 10.  
**444.** Lanesboro, 1; Manoah, 8.  
**445.** Eckardtsheim, 39; Abridge, 38.  
**446.** Stoerl, 123; Regent Sq., 120; Sicilian Hy., 121.  
**447.** Dover, 60; Weimar, 65.  
**448.** Regent Square, 120; Stoerl, 123.  
**449.** Judgment Hymn, 137; Elberfeld, 139.  
**450.** Old 100th, 86.  
**451.** Edyfield, 161; (*add first line to end of each verse.*)  
**452.** Jerusalem, 22; St. Agnes, 7; Wiltshire, 29.  
**453.** Herold, 176; Hollingside, 177.  
**454.** Manoah, 8; Belgrave, 32.  
**455.** Lanesboro, 1.  
**456.** Manoah, 8; St. Agnes, 7.  
**458.** Invitation, 27; Wiltshire, 29.  
**459.** Sicilian Hymn, 121.  
**460.** Unity, 232.  
**461.** Refuge, 168.  
**462.** Ein Feste Burg, 82; Old 100th, 86.  
**463.** Thatcher, 64; Olney, 57.  
**464.** Mendon, 97; Brengle, 96.  
**465.** Bœ, 116; Anfield, 114; Fountain, 113.

# CHORISTER'S REGISTER.

## BOOK OF WORSHIP, (NORTH.)

*The Figures in the margin give the number of the Hymns in the Books in regular succession ; opposite each of these is the name and number of the Tune or Tunes suited to it.*

1. Ein Feste Burg, 82; Mendon, 97; Old 100th, 86.
2. Schneider, 56; Eternity, 63.
3. Olney, 57; Cambridge, 53.
4. Rosslyn, 230.
5. Lyons, 218.
6. Silver St., 49; Potsdam, 55; Steibelt, 59.
7. Olney, 57; Silver St., 49.
8. Zebulon, 210; Old 148th, 207.
9. Wells, 99; Ein Feste Burg, 82.
10. Hinton, 221.
11. Rathbun, 111; Siberia, 112.
12. Olney, 57; Silver St., 49.
13. Wells, 99; Duke St., 81.
14. Hervey, 40; Tiverton, 23.
15. Peldon, 209; Zebulon, 210.
16. Rathbun, 111; Scudamore, 118; Fountain, 113.
17. Newcourt, 110.
18. Northampton, 10; Lanesboro, 1.
19. Cambridge, 53; St. Thomas, 50.
20. Edyfield, 161; Pleyel's Hymn, 156.
21. Nuremberg, 166; Dix, 169.
22. Mendon, 97; Wells, 99.
23. Duke St., 81; Hursley, 93.
24. Wareham, 89; Federal St., 91.
25. St. Agnes, 7; Manoah, 8.
26. Pleyel's Hymn, 156; Edyfield, 161.
27. Regent Square, 120; Sicilian Hymn, 121.
28. St. Stephens, 13; St. Agnes, 7; Abridge, 33.
29. Mendon, 97; Winchester, 74.
30. St. Stephens, 13; Lanesboro, 1.
31. Sicilian Hymn, 121; Stoerl, 123.
32. Olney, 57; St. Thomas, 50.
33. Duke St., 81; Truro, 84.
34. Silver St., 49; Olney, 57.
35. Zebulon, 210; Peldon, 209.
36. Hallett, 170; Bortmansky, 167; Herold, 176.
37. Zebulon, 210; Peldon, 209.
38. Hursley, 93; Nurnberg, 75.
39. St. Agnes, 7; Manoah, 8; St. Ann's, 11.
40. St. Thomas, 50; Thatcher, 64.
41. Missionary Hymn, 191; St. Theodolph, 183.
42. Wells, 99; Federal St., 91.
43. Migdol, 87; Creation, 105; Dortmund, 100.
44. Olney, 57; Potsdam, 55.
45. Belgrave, 32; Tiverton, 23.
46. Mendon, 97; Brengle, 96.
47. Helle Sonn, 28; Belgrave, 32.
48. Old 148th, 207; Zebulon, 210.
49. Migdol, 87; Mendon, 97.
51. Brattle St., 48; Lancaster, 15.
52. Duke St., 81; Stella, 83.
53. Monkland, 151; Innocents, 153.
54. Manoah, 8; St. Agnes, 7.
55. Martyrdom, 14; St. James, 24; Lanesboro, 1.
56. Wareham, 89; Chemnitz, 80.
57. Normanton, 19; Helle Sonn, 23.
58. Pollock, 95; Penitence, 94.
59. Ein Feste Burg, 82; Truro, 84.
60. Lanesboro, 1; Abridge, 33.
61. Meribah, 143; Adolphus, 142.
62. Rathbun, 111; Fountain, 113.
63. Bonn, 101; Penitence, 94.
64. Olney, 57; Potsdam, 55; Dover, 60.
65. Christmas, 37; Helle Sonn, 28.
66. Italian Hymn, 205; America, 204.
67. Hendon, 155; College, 160.
68. Creation, 105; (*repeating first two strains.*)  
Truro, 84.
69. Medfield, 2; St. Ann's, 11.
70. Wareham, 89; Lurman, 85.
71. Lob Gott, 21; Abridge, 33.
72. Wiltshire 29; Tiverton, 23.
73. Carey, 104; Eaton, 106.
74. Dover, 60; Potsdam, 55.
75. Northampton, 10; Tiverton, 23.
76. St. Stephens, 13; St. Agnes, 7.
77. Eckardtsheim, 39; St. Agnes, 7.
78. Mendon, 97; Bonn, 101.
79. Moredon, 41; (*repeating second half.*)
80. Ein Feste Burg, 82; Park St., 76.
81. Tiverton, 23; Lob Gott, 21.
82. Kane, 70; Olney, 57.
83. St. Stephens, 13; Southwell, 16.
84. Peldon, 209; Zebulon, 210.
85. Chemnitz, 80; Morning Hymn, 77.
86. Trias, 18; Belgrave, 32.
87. Burlington, 33; Lanesboro, 1.
88. Trias, 18; Palestine, 42.
89. Old 100th, 86; Dortmund, 100.
90. Hamburg, 92; Vespers, 102.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (NORTH.)

- 91.** Barby, 43.  
**92.** Dismission, 90; Penitence, 94.  
**93.** Eckardtsheim, 39; Hervey, 40.  
**94.** Steibelt, 59; Weimar, 65; Silver St., 49.  
**95.** Weimar, 65; Silver St., 49.  
**96.** Benedic Anima, 124; Sicilian Hymn, 121.  
**97.** Rosslyn, 230.  
**98.** Brengle, 96; Mendon, 97.  
**99.** Thessalonica, 69.  
**100.** St. Etheldreda, 20; Belgrave, 22.  
**101.** St. Ann's, 11; Lancaster, 15.  
**102.** Christmas, 37; Burlington, 33.  
**103.** Duke St., 81; Ein Feste Burg, 82.  
**104.** Christmas, 37; Wiltshire, 29.  
**105.** Lob Gott, 21; Normanton, 19.  
**106.** Helle Sonn, 28; Wiltshire, 29.  
**107.** Burlington, 33; Barby, 43.  
**108.** Anfield, 114; Hollaz, 115.  
**109.** St. Stephens, 13; Wiltshire, 29.  
**110.** Christmas, 37; Chesterfield, 6; Hawley, 17.  
**111.** Southwell, 16; Hawley, 17; Medfield, 2.  
**112.** Coronation, 4; Cruger, 3.  
**113.** Old 148th, 207; Zebulon, 210.  
**114.** St. Thomas, 50; Potsdam, 55.  
**115.** Hamburg, 92; Federal St., 91.  
**116.** Hamburg, 92; Nurnberg, 75.  
**117.** Helle Sonn, 28; St. Agnes, 7.  
**118.** Martyrdom, 14; Invitation, 27.  
**119.** Blendon, 79; Stella, 83.  
**120.** Refuge, 168; Calvary, 171.  
**121.** Barnby, 30; Stockton, 35.  
**122.** Ilminster, 47; Lowestoffe, 45.  
**123.** Old 100th, 85; Wells, 99.  
**124.** Hervey 40; Abridge, 38.  
**125.** Pollock, 95; Vespers, 102.  
**126.** Hinton, 221.  
**127.** Winchester, 74; Nurnberg, 75.  
**128.** Trias, 18; Palestine, 42.  
**129.** Palestine, 42; Barby, 43.  
**130.** Crucifix, 188; Missionary Hymn, 191.  
**131.** Schneider, 56; Passion, 61.  
**132.** Roe, 116; Hollaz, 115; Bavaria, 199.  
**133.** Scudamore, 118; Siberia, 112.  
**134.** St. Stephens, 13; St. Ann's, 11.  
**135.** Dennis, 58; Thatcher, 64.  
**136.** Abridge, 38; St. Francis, 36.  
**137.** Pollock, 95; Nurnberg, 75.  
**138.** Stoerl, 123; Dulce Carmen, 122.  
**139.** St. Etheldreda, 20; Wiltshire, 29.  
**140.** Germany, 98; Federal St., 91.  
**142.** Peldon, 209; Old 148th, 207.  
**143.** Migdol, 87; Ein Feste Burg, 82.  
**144.** Zebulon, 210; St. Godric, 208.  
**145.** Peldon, 209; Zebulon, 210.  
**146.** Blendon, 79; (*repeat last two syllables.*)  
**147.** Blendon, 79; Dismission, 90.  
**148.** Scheffler, 109; Eaton, 106.  
**149.** Coronation, 4; Miles Lane, 25.  
**150.** Bavaria, 129; Mant, 127.  
**151.** Stockton, 35; Burlington, 33.  
**152.** Helle Sonn, 28; Abridge, 38.  
**153.** St. Theodulph, 183; Romaine, 184.  
**154.** Austria, 125; Bavaria, 129.  
**155.** Chesterfield, 6; Barby, 43.  
**156.** Manoa, 8; Medfield, 2.  
**157.** Normanton, 19; Vigils, 5.  
**158.** Hendon, 155; Monkland, 151.  
**159.** Adolphus, 142; Meribah, 143.  
**160.** Christmas, 37; Tiverton, 23.  
**161.** Migdol, 87; Park St., 76.  
**162.** Allemagne, 132; Neander, 131.  
**163.** Zebulon, 210; Old 148th, 207.  
**164.** Park St., 76; Migdol, 87.  
**165.** Lanesboro, 1; Medfield, 2.  
**166.** St. Agnes, 7; Chesterfield, 6.  
**167.** Wareham, 89; Dortmund, 100.  
**168.** Wansted, 157; Culbach, 159.  
**169.** Migdol, 87; Park St., 76.  
**170.** Angelica, 214.  
**171.** Bonn, 101; Migdol, 87.  
**172.** Mant, 127; Departure, 126.  
**173.** Hallett, 170; Bortmansk, 167.  
**174.** Chemnitz, 80; Blendon, 79.  
**175.** St. Peter, 34; St. Etheldreda, 20.  
**176.** Lob Gott, 21; Trias, 18.  
**177.** Hervey, 40; Knecht, 12.  
**178.** Adolphus, 142; Aithlone, 144.  
**179.** Resignation, 141; Calm, 140.  
**180.** Wells, 99; Bonn, 101.  
**181.** Wareham, 89; Penitence, 94.  
**182.** St. Agnes, 7; Barby, 43.  
**183.** Germany, 98; Vespers, 102.  
**184.** Scheffler, 109; Carey, 104.  
**185.** Bonn, 101; Germany, 98.  
**186.** Wansted, 157; Spanish Hymn, 178.  
**187.** Oldenberg, 152; Pleyel's Hy., 156; Herold, 176.  
**188.** Hursley, 93; Bonn, 101.  
**189.** Northampton, 10; Bishopthorpe, 9.  
**190.** Lurman, 85; Federal St., 91.  
**191.** Cambridge, 53; Olney, 57.  
**192.** Invitation, 27; Lanesboro, 1.  
**193.** Ripley, 130; Darmstadt, 128.  
**194.** Lanesboro, 1; Chesterfield, 6.  
**195.** Mendon, 97; Truro, 84.  
**196.** Italian Hymn, 205; America, 204.  
**197.** Bishopthorpe, 9; Northampton, 10.  
**198.** Thatcher, 64; St. Thomas, 50.  
**199.** Adolphus, 142; Meribah, 143.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (NORTH.)

- 200.** Migdol, 87; Ein Feste Burg, 82.  
**201.** Missionary Hymn, 191.  
**202.** Potsdam, 55; Olney, 57.  
**203.** St. Stephens, 13; Wiltshire, 29.  
**204.** Helle Sonn, 28; Bedford, 31.  
**205.** St. Thomas, 50.  
**206.** Sicilian Hymn, 121; Regent Square, 120.  
**207.** Bedford, 31; Hervey, 40.  
**208.** Sicilian Hymn, 121; Regent Square, 120.  
**209.** Lurman, 85; Wareham, 89.  
**210.** Chemnitz, 80; Wareham, 89.  
**211.** Federal St., 91; Dortmund, 100.  
**212.** Pleyel's Hymn, 156; Edyfield, 161.  
**213.** Mendon, 97; Chemnitz, 80.  
**214.** Monkland, 151; Wansted, 157.  
**215.** Mendelssohn, 173; St. George, 174.  
**216.** Barby, 43; Abridge, 38.  
**217.** Spanish Hymn, 178; Herold, 176.  
**218.** Weimar, 65; Silver St., 49.  
**219.** Tiverton, 23; Lanesboro, 1.  
**220.** Monkland, 151; Culbach, 159.  
**221.** Missionary Hymn, 191; St. Theodulph, 183.  
**222.** Kane, 70; Swabia, 63.  
**223.** St. Alphege, 180; Vulpius, 82; Missionary Hymn, 191.  
**224.** Ein Feste Burg, 82; Migdol, 87.  
**225.** Park St., 76; Truro, 84.  
**226.** Hinton, 221.  
**227.** Lob Gott, 21; Burlington, 33.  
**228.** Angelica, 214.  
**229.** Roc, 116; Rathbun, 111.  
**230.** Mendelssohn, 173; Hendon, 155.  
**231.** Old 148th, 207; Zebulon, 210.  
**232.** Eckardtsheim, 39; St. Agues, 7.  
**233.** Adeste Fideles, 220.  
**234.** Sicilian Hymn, 121; Regent Square, 120.  
**235.** Palestine, 42; Trias, 18.  
**236.** Penitence, 94; Devotion, 88.  
**237.** Herold, 176; Spanish Hymn, 178.  
**238.** Vigils, 5; Martyrdom, 14.  
**239.** Mendelssohn, 173; St. George, 174; Hendon, 155.  
**240.** Old 148th, 207; Zebulon, 210.  
**241.** Calm, 140.  
**242.** Peldou, 209; Zebulon, 210.  
**243.** Mendelssohn, 173; Monkland, 151; Hendon, 155.  
**244.** Hendon, 155.  
**245.** Ein Feste Burg, 82; Mendon, 97.  
**246.** St. Ann's, 11; Tiverton, 23.  
**247.** Blendon, 79; Migdol, 87.  
**248.** Thatcher, 64; St. Thomas, 50.  
**249.** Lanesboro, 1; Helle Sonn, 28; Manoah, 8.  
**250.** Newcourt, 110.  
**251.** Bishopthorpe, 9; St. Stephens, 13.  
**252.** Normanton, 19; Tiverton, 23.  
**253.** Bishopthorpe, 9; Northampton, 10.  
**254.** Bonn, 101; Warehau, 89.  
**255.** St. James, 24; Tiverton, 23.  
**256.** Helle Sonn, 28; Vigils, 5.  
**257.** Edyfield, 161; Holley, 163.  
**258.** Roe, 116; Siberia, 112; Mant, 137.  
**259.** Dortmund, 100; Hamburg, 92.  
**260.** Hursley, 93; Pollock, 95.  
**261.** Martyrdom, 14; Vigils, 5.  
**262.** Old 100th, 86; Pollock, 95.  
**263.** Old 100th, 86; Pollock, 95.  
**264.** Northampton, 10; St. Ann's, 11.  
**265.** Amsterdam, 198.  
**266.** Calm, 140; Resignation, 141.  
**267.** Hursley, 93; Park St., 76.  
**268.** Crucifix, 188; Aurelia, 189; Missionary Hymn, 191.  
**269.** Sicilian Hymn, 121.  
**270.** Martyrdom, 14; Moredon, 41.  
**271.** Olney, 57; Dover, 60.  
**272.** Lanesboro, 1; Wiltshire, 29.  
**273.** Come, 133; Konigsberg, 134.  
**274.** Sicilian Hymn, 121.  
**275.** Olney, 57; Thatcher, 64.  
**276.** Solitude, 164; Edyfield, 161.  
**277.** Wareham, 89; Vespers, 102.  
**278.** Sicilian Hymn, 121; Stoerl, 123.  
**279.** Weber, 162; Edyfield, 161.  
**280.** Vespers, 102; Dortmund, 100.  
**281.** Scotland, 234.  
**282.** Old 148th, 207; Zebulon, 210.  
**283.** Germany, 98; Blendon, 79.  
**284.** Wareham, 89; Dismission, 90.  
**285.** Dismission, 90; Wareham, 89.  
**286.** Invitation, 27; Barby, 43.  
**287.** Hervey, 40; Stockton, 35.  
**288.** Chemnitz, 80; Duke St., 81.  
**289.** Edyfield, 161; Weber, 162.  
**290.** Hinton, 221.  
**291.** Abridge, 38; Bedford, 31.  
**292.** Dortmund, 100; Chemnitz, 80.  
**293.** Vigils, 5; Barby, 43.  
**294.** Dennis, 58; Steibelt, 59.  
**295.** Moredon, 41; St. Francis, 136.  
**296.** Adolphus, 142; Aithlone, 144.  
**297.** Wells, 99; Bonn, 101.  
**298.** Penitence, 94; Nurnberg, 75.  
**299.** Moredon, 41; Manoah, 8.  
**300.** Edyfield, 161; Herold, 176; Pleyel's Hymn, 156.  
**301.** Penitence, 94; Pollock, 95.  
**302.** Penitence, 94; Bonn, 101.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (NORTH.)

- 303.** Amsterdam, 198.  
**304.** Kane, 70; Fairfild, 68.  
**305.** Adolphus, 142; Aithlone, 144.  
**306.** Wareham, 89; Brengle, 96.  
**307.** Hollaz, 115; Roe, 116; Fountain, 113.  
**308.** Steibelt, 59; St. Thomas, 50.  
**309.** Brengle, 96; Germany, 98.  
**310.** Refuge, 168; Hallett, 170; Calvary, 171.  
**311.** Blendon, 79; Federal St., 91; (*repeat last two syllables.*)  
**312.** Meribah, 143; Aithlone, 144.  
**313.** Crucifix, 188; Lausanne, 186.  
**314.** Amsterdam, 198.  
**315.** Invitation, 27; Burlington, 33.  
**316.** Wells, 99; Federal St., 91.  
**317.** Hallett, 170; Refuge, 168; Calvary, 171.  
**318.** Trias, 18; Hervey, 40.  
**319.** St. Ann's, 11; Abridge, 38.  
**320.** Angels' Song, 46; Lowestoffe, 45.  
**321.** Mendon, 97; Ein Feste Burg, 82.  
**322.** Manoah, 8; Lob Gott, 21.  
**323.** St. Agnes, 7; Manoah, 8.  
**324.** Dover, 60; Weimar, 65.  
**325.** Germany, 98; Migdol, 87.  
**326.** St. Agnes, 7; Trias, 18.  
**327.** Migdol, 87; Wareham, 89.  
**328.** Stella, 83; Lurman, 85.  
**329.** Webbe, 219.  
**330.** Helle Sonn, 28; St. Agnes, 7.  
**331.** Olney, 57; St. Thomas, 50.  
**332.** Hervey, 40; Burlington, 33.  
**333.** St. Agnes, 7; Chesterfield, 6.  
**334.** Kane, 70; St. Thomas, 50; Olney, 57.  
**335.** Jerusalem, 22; Wiltshire, 29.  
**336.** Bortmansky, 167; Dix, 169.  
**337.** Weber, 132; Edyfield, 161.  
**338.** Stella, 83; Lurman, 85.  
**339.** Invitation, 27; Tiverton, 23.  
**340.** Migdol, 87; Federal St., 91.  
**341.** Federal St., 91; Hamburg, 92.  
**342.** Lowestoffe, 45; Brattle St., 48.  
**343.** Jerusalem, 22; St. Francis, 36.  
**344.** St. Agnes, 7; Hervey, 40; Eckardtsheim, 39.  
**345.** St. Stephens, 13; Hervey, 40.  
**346.** Submission, 203.  
**347.** Submission, 203.  
**348.** Barby, 43; Vigils, 5.  
**349.** Hursley, 93; Pollock, 95.  
**350.** Ripley, 130; Austria, 125.  
**351.** Nurnberg, 75; Wareham, 89.  
**352.** Penitence, 94; Dortmund, 100.  
**353.** Fairfield, 68; Diademata, 71.  
**354.** Belgrave, 39; Abridge, 38.  
**355.** Dover, 60; Silver St., 49.  
**356.** Thatcher, 64; Dennis, 58.  
**357.** Belgrave, 32; Trias, 18.  
**358.** Hollingside, 177; Herold, 176; Spanish Hymn, 178.  
**359.** St. Ann's, 11; St. Stephens, 13.  
**360.** Dortmund, 100; Bonn, 101.  
**361.** Ein Feste Burg, 82; Mendon, 97.  
**362.** Mant, 127; Ripley, 130.  
**363.** Hinton, 221.  
**364.** Olivet, 206; Italian Hymn, 205.  
**365.** Dennis, 58; St. Michael, 54.  
**366.** Lurman, 85; Wareham, 89.  
**367.** St. Etheldreda, 20; Trias, 18.  
**368.** St. Theodulph, 183; Missionary Hymn, 191.  
**369.** Martyrdom, 14; Bishopthorpe, 9.  
**370.** St. Agnes, 7; Chesterfield, 6.  
**371.** Ein Feste Burg, 82; Chemnitz, 80.  
**372.** Stella, 83; Dismission, 90.  
**373.** Hinton, 221.  
**374.** Lowestoffe, 45; Angels' Song, 46.  
**375.** Hervey, 40; Vigils, 5.  
**376.** Mendon, 97; Dortmund, 100.  
**377.** Fairfield, 68; Thessalonica, 69.  
**378.** St. Francis, 36; Palestine, 42.  
**379.** Manoah, 8; St. Agnes, 7.  
**380.** Aurelia, 189; Lausanne, 186.  
**381.** Siena, 62; Eternity, 63.  
**382.** Crucifix, 188; St. Theodulph, 183.  
**383.** Vigils, 5; Manoah, 8.  
**384.** Barby, 43; Moreton, 41.  
**385.** Mant, 127; Bavaria, 129.  
**386.** Wareham, 89; Federal St., 91.  
**387.** Stoerl, 123; Benedic Anima, 124.  
**388.** Old 148th, 207; Zebulon, 210.  
**389.** St. Ann's, 11; Belgrave, 32.  
**390.** Wiltshire, 29; Helle Sonn, 28.  
**391.** Steibelt, 59; Bethlehem, 52.  
**392.** Abridge, 38; Barby, 43; Lanesboro, 1.  
**393.** Bethany, 200; Oxford, 223; (*omitting ties.*)  
**394.** Mant, 127; Roe, 116.  
**395.** Palestine, 42; St. Francis, 36; St. Etheldreda, 20.  
**396.** Siberia, 112; Anfield, 114.  
**397.** Greenfields, 228.  
**398.** Belgrave, 32; Vigils, 5.  
**399.** Federal St., 91; Hamburg, 92.  
**400.** Greenfields, 228.  
**401.** Scheffler, 109; Melita, 103.  
**402.** Hursley, 93; Penitence, 94.  
**403.** Vespers, 102; Brengle, 96.  
**404.** Manoah, 8; Invitation, 27.  
**405.** St. Ann's, 11; Lob Gott, 21.  
**406.** Barby, 43; St. Ann's, 11; Lob Gott, 21.  
**407.** Amsterdam, 198.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (NORTH.)

408. Abridge, 38; Normanton, 19.  
 409. Federal St., 91; Brengle, 96.  
 410. Mendon, 97; Wells, 99.  
 411. Brengle, 96; Hamburg, 92.  
 412. Northampton, 10; Invitation, 27.  
 413. Federal St., 91; Chemnitz, 80.  
 414. Vigils, 5; St. Agnes, 7.  
 415. Amsterdam, 198.  
 416. Lurman, 85; Wareham, 89.  
 417. Federal St., 91; Truro, 84.  
 418. Weher, 162; Pleyel's Hymn, 156.  
 419. Manoah, 8; Palestine, 42.  
 420. Manoah, 8; Palestine, 42.  
 421. Thatcher, 64; Dover, 60.  
 422. Brengle, 96; Mendon, 97.  
 423. St. Ann's, 11; St. Stephens, 13.  
 424. Austria, 125; Departure, 126; Darmstadt, 128.  
 425. Tallis' Evening Hymn, 78; Stella, 83.  
 426. St. Etheldreda, 20; Tiverton, 23.  
 427. Hursley, 93; Migdol, 87; Benevolence, 72.  
 428. Dover, 60; Olney, 57.  
 429. Wiltshire, 29; St. Agnes, 7.  
 430. St. Agnes, 7; Chesterfield, 6.  
 431. Federal St., 91; Brengle, 96.  
 432. St. Michael, 54; St. Thomas, 50.  
 433. Fountain, 113; Scudamore, 118.  
 434. Dover, 60; Steibelt, 59.  
 435. Medfield, 2; Manoah, 8.  
 436. Eternity, 63; Thatcher, 64.  
 437. Edyfield, 161; Innocents, 158.  
 438. Olney, 57; Dover, 60.  
 439. St. Agnes, 7; Barby, 43.  
 440. St. Thomas, 50; St. Michael, 54.  
 441. Olney, 57; Bethlehem, 52.  
 442. Lanesboro, 1; Normanton, 19.  
 443. Dennis, 58; Schneider, 56.  
 444. Horton, 165; Wansted, 157.  
 445. St. Thomas, 50; Bethlehem, 52.  
 446. Dennis, 58; Dover, 60.  
 447. Mendon, 97; Chemnitz, 80.  
 448. Dortmund, 100; Bonn, 101.  
 449. St. Thomas, 50; Weimar, 65.  
 450. Christmas, 37; Miles Lane, 25.  
 451. Edyfield, 161; Weber, 162.  
 452. Innocents, 158; Monkland, 151.  
 453. Hursley, 93; Federal St., 91.  
 454. Weimar, 65; Silver St., 49.  
 455. Migdol, 87; Creation, 105; Federal St., 91.  
 456. Manoah, 8; Martyrdou, 14.  
 457. Weimar, 65; Steihelt, 59.  
 458. Weimar, 65; Thateher, 64.  
 459. Manoah, 8; St. Stephens, 13.  
 460. Hamburg, 92; Bonn, 101.  
 461. Hamburg, 92; Dortmund, 100.  
 462. Barby, 43; Vigils, 5.  
 463. Dismission, 90; Brengle, 96.  
 464. Manoah, 8; Bishopthorpe, 9.  
 465. Invitation, 27; Helle Sonn, 28.  
 466. Dennis, 58; Thatcher 64.  
 467. Triumph, 225.  
 468. St. Thomas, 50; St. Michael, 54.  
 469. Jerusalem, 22; Manoah, 8.  
 470. Devotion, 88; Greenfields, 228.  
 471. Hinton, 221.  
 472. Stella, 83; Lurman, 85.  
 473. Palestine, 42; Vigils, 5.  
 474. Wer Got Vertraut, 136.  
 475. Vigils, 5; Martyrdou, 14.  
 476. Sienna, 62; Dover, 60.  
 477. Old 100th, 86; Hamburg, 92.  
 478. Manoah, 8; Northampton, 10.  
 479. Windsor, 26; Trias, 18.  
 480. Diademata, 71; Olney, 57.  
 481. Stella, 83; Pollock, 95.  
 482. Monkland, 151; Oldenberg, 152.  
 483. Cambridge, 53; Steibelt, 59.  
 484. Regent Square, 120; Stoerl, 123.  
 485. Mendon, 97; Duke St., 81.  
 486. Mendon, 97; Park St., 76.  
 487. St. Godric, 208; Zehulun, 210.  
 488. Monkland, 151; Wansted, 157.  
 489. St. Agnes, 7; Vigils, 5.  
 490. Manoah, 8; St. Ann's, 11.  
 491. Regent Square, 120; Benedic Anima, 124.  
 492. Regent Square, 120; Benedic Anima, 124.  
 493. Blendon, 79; Truro, 84.  
 494. Manoah, 8; St. Ann's 11.  
 495. Steibelt, 59; Dennis, 58.  
 497. St. Stephens, 13; Knecht, 12.  
 498. Regent Square, 120; Stoerl, 123.  
 499. Rosslyn, 230.  
 500. Weher, 162.  
 501. Bethlehem, 52; Steibelt, 59.  
 502. Wiltshire, 29; Barby, 43.  
 503. Ephrata, 187; Romaine, 184.  
 504. Stella, 83; Hamburg, 92.  
 505. Federal St., 91; Stella, 83.  
 506. College, 160; Pleyel's Hymn, 156.  
 507. Westlake, 44; Brattle St., 48.  
 508. Helle Sonn, 28; Eckardtsheim, 39.  
 509. Ahridge, 38; Barby, 43.  
 510. Silver St., 49; Dover, 60.  
 511. Cambridge, 53; St. Thomas, 50.  
 512. Hamburg, 92; Tallis' Evening Hymn, 78.  
 513. Hursley, 93; Blendon, 79.  
 514. Chesterfield, 6; Loh Gott, 21.  
 515. Morning Hymn, 77; Chemnitz, 80.  
 516. Dix, 169; Nuremburg, 166.

CHORISTER'S REGISTER.—BOOK OF WORSHIP, (NORTH.)

517. Truro, 84; Morning Hymn, 77.  
 518. Pleyel's Hymn, 156; Oldenberg, 152.  
 519. Tallis' Evening Hymn, 78; Mendon, 97.  
 520. Bavaria, 129; Ripley, 130.  
 521. Penitence, 94; Hursley, 93.  
 522. Thatcher, 64; Cambridge, 53.  
 523. Edyfield, 161; Weber, 162.  
 524. Lanesboro, 1; Manoah, 8.  
 525. Devotion, 88; Greenfields, 228.  
 526. Mendon, 97; Old 100th, 86.  
 527. St. Etheldreda, 20; Tiverton, 23.  
 528. St. Thomas, 50; Sienna, 62.  
 529. Rathbun, 111; Roe, 116.  
 530. Hursley, 93; Federal St., 91.  
 531. Redhead, 153; Solitude, 164.  
 532. Eventide, 215.  
 533. Weber, 162; Edyfield, 161.  
 534. Moredon, 41; Manoah, 8.  
 535. Moredon, 41; Palestine, 42.  
 536. Ein Feste Burg, 82; Duke St., 81.  
 537. Zebulon, 210; Old 148th, 207.  
 538. America, 204.  
 539. America, 204.  
 540. Siberia, 112; Stuttgart, 117.  
 541. Chemnitz, 80; Wareham, 89.  
 542. Zebulon, 210; Peldon, 209.  
 543. Wansted, 157; Oldenberg, 152.  
 544. Herold, 176; Spanish Hymn, 178.  
 545. Mendon, 97; Ein Feste Burg, 82.  
 546. Mendon, 97; Duke St., 81.  
 547. Groton, 222.  
 548. Old 100th, 86; Federal St., 91.  
 549. Monkland, 151; Hendon, 155.  
 550. Abridge, 38; Stockton, 35.  
 551. Christmas, 37; Wiltshire, 29.  
 552. Mendelssohn, 173; Spanish Hymn, 178.  
 553. Barby, 43; Wiltshire, 29.  
 554. Scotland, 234.  
 555. Penitence, 94; Hamburg, 92.  
 556. Anfield, 114; Hollaz, 115.  
 557. Hinton, 221.  
 558. Barby, 43; Northampton, 10.  
 559. Federal St., 91; Penitence, 94.  
 560. Stella, 83; Warcham, 89; Federal St., 91.  
 561. Meinhold, 194; Lubeck, 193.  
 562. Pleyel's Hymn, 156; Vienna, 154.  
 563. Thatcher, 64; Kane, 70.  
 564. Duke St., 81; Lurman, 85.  
 565. Eckardtshelm, 39; Abridge, 38.  
 566. Stoerl, 123; Regent Square, 120.  
 567. Federal St., 91; Hamburg, 92.  
 568. St. Thomas, 50; Potsdam, 55.  
 569. Aithlone, 144; Meribah, 143.  
 570. Dover, 60; Weimar, 65.  
 571. Regent Square, 120; Stoerl, 123.  
 572. Manoah, 8; Belgrave, 32.  
 573. Wansted, 157; Innocents, 158.  
 574. Manoah, 8; St. Agnes, 7.  
 575. Lanesboro, 1.  
 576. St. Ann's, 11; Martyrdom, 14.  
 577. Lob Gott, 21; Jerusalem, 22.  
 578. Invitation, 27; Wiltshire, 29.  
 579. Wareham, 89; Dortmund, 100.  
 580. Hinton, 221; (*omit chorus.*)  
 581. Herold, 176; Hollingside, 177.  
 582. Hursley, 93; Federal St., 91.  
 583. Dwight, 224.  
 584. Unity, 232.  
 585. Devotion, 88; Greenfields, 228.  
 586. Thessalonica, 69; Swabia, 66.  
 587. Onward, 229; (*with grace notes.*)  
 588. Weimar, 65; Eternity, 63.  
 589. Dover, 60; Steibelt, 59.  
 590. Jerusalem, 22; St. Agnes, 7; Wiltshire, 29.  
 591. Old 148th, 207; Peldon, 209.  
 592. St. Agnes, 7; St. Ann's, 11.  
 593. Mendon, 97; Brengle, 96.  
 594. Sicilian Hymn, 121.  
 595. Sicilian Hymn, 121.  
 596. Thatcher, 64; Olney, 57.  
 597. Hursley, 93; Old 100th, 86.  
 598. Roe, 116; Anfield, 114; Fountain, 113.  
 599. Solitude, 164; Innocents, 158; Weber, 162.  
 600. Stoerl, 123; Sicilian Hymn, 121.  
 601. Dennis, 58; Monk, 51.

# CHORISTER'S REGISTER.

## CHURCH BOOK, (GENERAL COUNCIL.)

*The Figures in the margin give the number of the Hymns in the Books in regular succession ;  
opposite each of these is the name and number of the Tune or Tunes suited to it.*

1. Ein Feste Burg, 82; Mendon, 97; Old 100th, 86.
2. Newcourt, 110.
3. Silver St., 49; Potsdam, 55; Steibelt, 59.
4. Mendon, 97; Blendon, 79.
5. Bedford, 31; Abridge, 38.
6. Mendon, 97; Wells, 99.
7. Duke St., 81; Truro, 84.
8. Lob Gott, 21; Normanton, 19.
9. Elberfeld, 139; Judgment Hymn, 137.
10. Elberfeld, 139; Judgment Hymn, 137.
11. Nun Danket, 213.
12. Culbach, 159; Hendon, 155.
13. Mendelssohn, 173; Colledge, 160.
14. Rathbun, 111; Fountain, 113; Mant, 127.
15. Cruger, 3; Lob Gott, 21; Tiverton, 23.
16. Brattle St., 48; Lancaster, 15.
17. Northampton, 10; Tiverton, 23.
18. Hendon, 155; Monkland, 151.
19. Cantemus Cuncti, Chant No. 62, page 86.
20. Dulce Carmen, 122; Regent Square, 120.
21. Park St., 76; Stella, 83.
22. Herold, 176; Tichfield, 175; Hollingside, 177.
23. Stoerl, 123; Benedic Anima, 124.
24. Lob Gott, 21; Medfield, 2.
25. Stoerl, 123; Dulce Carmen, 122.
26. Bortmanský, 167; Nuremburg, 166.
27. Hervey, 40; Moredon, 41.
28. Helle Sonn, 28; Invitation, 27.
29. Horton, 165; Holley, 163.
30. Rathbun, 111; Scudamore, 118; Fountain, 113.
31. Ripley, 130; Austria, 125.
32. St. Francis, 36; Cruger, 3.
33. Hallett, 170; Dix, 169.
34. Truro, 84; Hursley, 93.
35. Vigils, 5; Lanesboro, 1; St. Agnes, 7.
36. Dretzel, 192; Meinhold, 194.
37. Hallett, 170; Bortmanský, 167; Herold, 176.
38. Hursley, 93; Nurnberg, 75.
39. St. Agnes, 7; Manoah, 8; St. Ann's, 11.
40. Dix, 169; Nuremburg, 166.
41. Hallett, 170; Bortmanský, 167.
42. St. James, 24; Southwell, 16.
43. Old 148th, 207; Zebulon, 210.
44. Tichfield, 175; Hollingside, 177.
45. Lob Gott, 21.
46. Migdol, 87; Creation, 105; Dortmund, 100.
47. Wareham, 89; Federal St., 91.
48. Horton, 165; Solitude, 164.
49. Brengle, 96; Old 100th, 86.
50. Rudolph, 197.
51. Neander, 131; Allemagne, 132.
52. St. Godric, 208; Zebulon, 210.
53. Helle Sonn, 28; Moredon, 41.
54. Belgrave, 32; Tiverton, 23.
55. Scheffler, 109; Ein Feste Burg, 82; (*repeat first two strains.*)
56. St. Agnes, 7; St. Ann's 11.
57. Old 148th, 207; Zebulon, 210.
58. Sicilian Hymn, 121.
59. St. Alphege, 180; Vulpius, 182.
60. Hendon, 155; Eddyfield, 161.
61. Anfield, 114; Hollaz, 115.
62. Hursley, 93; Brengle, 93.
63. Solitude, 164; Innocents, 158; Weber, 162.
64. Roe, 116; Anfield, 114; Fountain, 113.
65. Bedford, 31; Lob Gott, 21.
66. Stockton, 35; Lancaster, 15.
67. Wiltshire, 29; Tiverton, 23.
68. Martyrdom, 14; St. James, 24; Lanesboro, 1.
69. Northampton, 10; Lanesboro, 1.
70. Palestine, 41; Northampton, 10.
71. Pollock, 95; Penitence, 94.
72. Normanton, 19; Helle Sonn, 28.
73. Schneider, 56; Eternity 63.
74. Olney, 57; Cambridge, 53.
75. St. Etheldreda, 20; Wiltshire, 29.
76. Hervey, 40; Tiverton, 23.
77. Wiltshire, 29; Stockton, 35.
78. Rathbun, 111; Fountain, 113.
79. Creation, 105; (*repeating first two strains.*)  
Truro, 84.
80. Culbach, 159; Monkland, 151.
81. Ilminster, 47; Brattle St., 48.
82. St. Stephens, 13; St. Agnes, 7.
83. Eckardtsheim, 39; St. Agnes, 7.
84. Dover, 60; Potsdam, 55.
85. Carey, 104; Eaton, 106.
86. St. Agnes, 7; Manoah, 8.
87. Tiverton, 23; Lob Gott, 21.
88. Vigils, 5; Abridge, 38.



CHORISTER'S REGISTER.—CHURCH BOOK, (GENERAL COUNCIL.)

89. Southwell, 16; Eckardtsheim, 39.  
 90. Burlington, 33; Lanesboro, 1.  
 91. Trias, 18; Belgrave, 32.  
 92. Hervey, 40; Vigils, 5.  
 93. Allemagne, 132; Neander, 131.  
 94. Angelica, 214; Onward, 229.  
 95. Abridge, 38; Normanton, 19.  
 96. Diademata, 71; Fairfield, 68.  
 97. Wareham, 89; Germany, 98.  
 98. St. Stephens, 13; Normanton, 19.  
 99. Trias, 18; Hervey, 40.  
 100. Duke St., 81; Mendon, 97; Blendon, 79.  
 101. St. Ann's, 11; Lancaster, 15.  
 102. Steibelt, 59; Weimar, 65; Silver St., 49.  
 103. Knecht, 12; Lancaster, 15.  
 104. St. Peter, 34; Northampton, 10.  
 105. St. Etheldreda, 20; Belgrave, 32.  
 106. Angels' Song, 46; Lowestoffe, 45.  
 107. Thessalonica, 69.  
 108. Mant, 127; Darmstadt, 128; Bavaria, 129.  
 109. Hauburg, 92; Dortmund, 100.  
 110. Bethlehem, 52; Sienna, 62.  
 111. Bonn, 101; Brengle, 96.  
 112. Ein Feste Burg, 82; (*repeat first two strains.*)  
 113. Scudamore, 118; Siberia, 112.  
 114. St. Theodulph, 183; Aurelia, 189.  
 115. Kuecht, 12; Medfield, 2.  
 116. Ephrata, 187; St. Theodulph, 183.  
 117. Stobaus, 145; Creation, 105; (*by accommodation.*)  
 118. Peyerl's Hymn, 156; Horton, 165.  
 119. Mant, 127.  
 120. Monkland, 151; College, 160.  
 121. Layritz, 199.  
 122. St. Theodulph, 183; Romaine, 184.  
 123. Southwell, 16; Hawley, 17; Medfield, 2.  
 124. St. James, 24; Cruger, 3.  
 125. Rathbun, 111; Fountain, 113.  
 126. Ripley, 130; Austria, 125.  
 127. Roe, 116; Rathbun, 111.  
 128. Mendelssohn, 173; Hendon, 155.  
 129. Adeste Fideles, 220.  
 130. St. Alphege, 180; Vulpius, 182.  
 131. Wells, 99; Cherunitz, 80.  
 132. Ephrata, 187; St. Theodulph, 183.  
 133. Ein Feste Burg, 82; Federal St., 9J.  
 134. Christmas, 37; Chesterfield, 6; Hawley, 17.  
 135. Monk, 51; Olney, 57.  
 136. Passion, 61; Bethlehem, 52; Steibelt, 59.  
 137. Ein Feste Burg, 82; Mendon, 97.  
 138. Wansted, 157; Oldenberg, 152.  
 139. Herold, 176; Spanish Hymn, 178.  
 140. Hallett, 170; Dix, 169.  
 141. Wansted, 157; Horton, 165.  
 142. Ripley, 130; Mant, 127; Darmstadt, 128.  
 143. Lubeck, 193; Dretzel, 192.  
 144. Romaine, 184; Evarts, 190.  
 145. Winchester, 74; Brengle, 96.  
 146. Zebulon, 210; Old 14th, 207.  
 147. Old 14th, 207; Zebulon, 210.  
 148. Cambridge, 53; Olney, 57.  
 149. Regent Square, 120; Dulce Carmen, 122.  
 150. Hauburg, 92; Nurnberg, 75.  
 151. Helle Sonn, 28; St. Agnes, 7.  
 152. Hervey, 40; St. Agnes, 7.  
 153. Trias, 18; St. Agnes, 7.  
 154. Coronation, 4; Normanton, 19.  
 155. Thateher, 64; Passion, 61; Steibelt, 59.  
 156. Weber, 162; Wansted, 157.  
 157. Scudamore, 118; Siberia, 112.  
 158. Dennis, 58; Thatcher, 64.  
 159. Abridge, 38; St. Francis, 36.  
 160. Nuremburg, 166; Calvary, 171.  
 161. Mant, 127; Austria, 125; Departure, 126.  
 162. Neander, 131; Allemagne, 132.  
 163. Caswall, 202; Leominster, 201.  
 164. Christmas, 37; Tiverton, 23.  
 165. Chesterfield, 6; Medfield, 2.  
 166. Potsdam, 55; Olney, 57.  
 167. Lob Gott, 21; Trias, 18.  
 168. Lentz, 73; Ein Feste Burg, 82.  
 169. St. Agnes, 7; Barnby, 30.  
 170. Bavaria, 129; Mant, 127.  
 171. Roe, 116; Stuttgart, 117.  
 172. Herold, 176; Spanish Hymn, 178.  
 173. Refuge, 168; Calvary, 171.  
 174. Iambic, 119.  
 175. Stoerl, 123.  
 176. Crucifix, 188; Missionary Hymn, 191.  
 177. Herold, 176; Spanish Hymn, 178.  
 178. Mant, 127.  
 179. Palestine, 42; Trias, 18.  
 180. Schneider, 56; Passion, 61.  
 181. Trias, 18; Palestine, 42.  
 182. Roe, 116; Hollaz, 115; Bavaria, 129.  
 183. Winchester, 74; Nurnberg, 75.  
 184. Hallett, 170; Refuge, 168; Calvary, 171.  
 185. Konigsberg, 134.  
 186. Rest, 212.  
 187. Vigils, 5; Barby, 43.  
 188. Hauburg, 92; Bonn, 101.  
 189. Hollaz, 115; Scudamore, 118.  
 190. Germany, 98; Federal St., 91.  
 191. Neander, 131; Gounod, 135.  
 192. Mendelssohn, 173; Hendon, 155.  
 193. Ephrata, 187; Lausanne, 186.  
 194. Bohemia, 179; Leipsic, 181.  
 195. Dretzel, 192; Meinhold, 194.  
 196. Dretzel, 192; Meinhold, 194.

CHORISTER'S REGISTER.—CHURCH BOOK, (GENERAL COUNCIL.)

197. Miles Lane, 25; Coronation, 4.  
 198. Bedford, 31; Chesterfield, 6.  
 199. Ein Feste Burg, 82; Mendon, 97.  
 200. Mendelssohn, 173; Monkland, 151.  
 201. Creation, 105; Ein Feste Burg, 82.  
 202. Abridge, 38; St. Ann's, 11.  
 203. Vulpius, 182; St. Alphege, 180.  
 204. St. Ann's, 11; Barby, 43.  
 205. Miles Lane, 25; Eckardtsheim, 39.  
 206. Allemagne, 132; Neander, 131.  
 207. Peldon, 209; Zebulon, 210.  
 208. Mant, 127.  
 209. Ein Feste Burg, 82; Park St., 76; Migdol, 87.  
 210. Zebulon, 210; St. Godric, 208.  
 211. Peldon, 209; Old 148th, 207.  
 212. Melita, 108; Eaton, 103.  
 213. Regent Square, 120; Benedic Anima, 124.  
 214. St. Theodulph, 183; Ephrata, 187.  
 215. Coronation, 4; Miles Lane, 25.  
 216. Medfield, 2.  
 217. Stockton, 35; Burlington, 33.  
 218. Peldon, 209; Old 148th, 207.  
 219. Zebulon, 210; Old 148th, 207.  
 220. Come, 133; Allemagne, 132.  
 221. St. Peter, 84; St. Etheldreda, 20.  
 222. Innocents, 158; Holley, 163; Edyfield, 161.  
 223. Colledge, 160; Culbach, 159.  
 224. Lob Gott, 21; Trias, 18.  
 225. Hervey, 40; Knecht, 12.  
 226. Dix, 169; Bortmansky, 167.  
 227. Moredon, 41; Tiverton, 23.  
 228. Helle Sonn, 28; Wiltshire, 29.  
 229. Solitude, 164; Weber, 162.  
 230. Dretzel, 192; Meinhold, 194.  
 231. Hollingside, 177; Herold, 176; Span. Hy., 178.  
 232. Nuremburg, 196.  
 233. Vigils, 5; Windsor, 26.  
 234. Palestine, 42; St. Agnes, 7.  
 235. Calkin, 193; Theoctistus, 289.  
 236. Vienna, 154; Monkland, 151; Edyfield, 161.  
 237. Thatcher, 64; Passion, 61.  
 238. Dix, 169; Bortmansky, 167.  
 239. Scheffler, 109.  
 240. Resignation, 141; Calm, 140.  
 241. Thatcher, 64; St. Thomas, 50.  
 242. Ripley, 130; Darmstadt, 128.  
 243. Pleyel's Hymn, 156; St. George, 174.  
 244. Mendon, 97; Lurman, 85.  
 245. Veni Sanctus Spiritus, 172.  
 246. Italian Hymn, 205; Olivet, 206.  
 247. Winchester, 74; Lurman, 85.  
 248. Germany, 98; Bonn, 101.  
 249. Morning Star, 146.  
 250. Lausanne, 186; Missionary Hymn, 191.  
 251. Mant, 127; Darnstadt, 128.  
 252. Come, 133; Konigsberg, 134.  
 253. St. Agnes, 7; Barby, 43.  
 254. Dover, 60; Weimar, 65.  
 255. Wareham, 89; Penitence, 94.  
 256. Wansted, 157; Spanish Hymn, 178.  
 257. Oldenberg, 152; Pleyel's Hy., 156; Herold, 176.  
 258. Horton, 165; Hollingside, 177.  
 259. Medfield, 2.  
 260. St. James, 24; Barnby, 30; Northampton, 10.  
 261. Olney, 57; Potsdam, 55; Dover, 60.  
 262. Italian Hymn, 205; America, 204.  
 263. Bonn, 101; Penitence, 94.  
 264. Invitation, 27; Lanesboro, 1.  
 265. Old 148th, 207; Zebulon, 210.  
 266. Ripley, 130; Darmstadt, 128.  
 267. Peldon, 209; Old 148th, 207.  
 268. Adolphus, 142; Meribah, 143.  
 269. Cambridge, 53; Steibelt, 59.  
 270. Regent Square, 120; Stoerl, 123.  
 271. Allemagne, 182; Neander, 131.  
 272. Tambic, 119.  
 273. Ilminster, 47; Westlake, 44.  
 274. Ein Feste Burg, (*proper*); 138.  
 275. Potsdam, 55; Olney, 57; Steibelt, 59.  
 276. Tambic, 119.  
 277. Old 148th, 207; St. Godric, 208.  
 278. Weber, 162; Edyfield, 161.  
 279. Aithlone, 144; Adolphus, 142.  
 280. Bedford, 31; Helle Sonn, 28.  
 281. Helle Sonn, 28; Bedford, 31.  
 282. Christmas, 37; Abridge, 38.  
 283. Meribah, 143; Aithlone, 144.  
 284. Eternity, 63; Thatcher, 64.  
 285. Thatcher, 64; St. Thomas, 50.  
 286. Adolphus, 142; Meribah, 143.  
 287. Penitence, 94; Stella, 83.  
 288. Dover, 60; Olney, 57.  
 289. Creation, 105; Scheffler, 109.  
 290. Scheffler, 109; Creation, 105.  
 291. Amsterdam, 198.  
 292. Regent Square, 120; Benedic Anima, 124.  
 293. Regent Square, 120; Benedic Anima, 124.  
 294. Monkland, 151; Hendon, 155.  
 295. Mendon, 97; Chemnitz, 80.  
 296. Stoerl, 123; Regent Square, 120.  
 297. Missionary Hymn, 191; St. Theodulph, 183.  
 298. Monkland, 151; Culbach, 159.  
 299. Austria, 125; Departure, 123.  
 300. Lurman, 85; Federal St., 91.  
 301. Italian Hymn, 205; America, 204.  
 302. St. Alphege, 180; Vulpius, 182; Miss Hy., 191.  
 303. St. George, 174; Innocents, 158.  
 304. Mendelssohn, 173; St. George, 174.

CHORISTER'S REGISTER.—CHURCH BOOK, (GENERAL COUNCIL.)

- 305.** Aurelia, 189; Romaine, 184.  
**306.** Lyons, 218.  
**307.** Wells, 99; Ein Feste Burg, 82.  
**308.** Newcourt, 110.  
**309.** Bishopthorpe, 9; Northampton, 10.  
**310.** Lanesboro, 1.  
**311.** Bishopthorpe, 9; St. Stephens, 13.  
**312.** Normanton, 19; Tiverton, 23.  
**313.** Layritz, 199.  
**314.** Brattle St., 48; Lowestoffe, 45.  
**315.** Lowestoffe, 45.  
**316.** Truro, 84; Mendon, 97.  
**317.** Culbach, 159; Monkland, 151.  
**318.** Rudolph, 197.  
**319.** Resignation, 141.  
**320.** Invitation, 27; Lob Gott, 21.  
**321.** Edyfield, 161; Holley, 163.  
**322.** Mant, 127; Darmstadt, 128.  
**323.** Stoerl, 123.  
**324.** Federal St., 91; Dortmund, 100.  
**325.** Northampton, 10; Invitation, 27.  
**326.** Monkland, 151; Culbach, 159.  
**327.** St. Godrie, 208; Old 148th, 207.  
**328.** Martyrdou, 14; Vigils, 5.  
**329.** Dennis, 58; Passion, 61.  
**330.** Old 100th, 86; Germany, 98.  
**331.** Wiltshire, 29; Martyrdom, 14; Normanton, 19.  
**332.** Calm, 140; Resignation, 141.  
**333.** Amsterdam, 198.  
**334.** Bach, 149.  
**335.** Crucifix, 188; Aurelia, 189; Miss. Hy., 191.  
**336.** Hursley, 93; Park St., 76.  
**337.** Redhead, 153; Weber, 162.  
**338.** Blendon, 79; Wareham, 89.  
**339.** Herold, 176; (*stut 3d and 2d notes from end of every other strain.*)  
**340.** Solitude, 164; Redhead, 153.  
**341.** Lausanne, 186; Aurelia, 189.  
**342.** Leipsic, 181; Bohemia, 179.  
**343.** Old 148th, 207; St. Godrie, 208.  
**344.** Normanton, 19; Wiltshire, 29.  
**345.** Wiltshire, 29; Helle Sonn, 28.  
**346.** Steibelt, 59; Thatcher, 64.  
**347.** Weber, 162; Edyfield, 161.  
**348.** Solitude, 164; Edyfield, 161.  
**349.** Come, 133; Konigsberg, 134.  
**350.** Mendon, 97; Dortmund, 100.  
**351.** Redhead, 153; Solitude, 164.  
**352.** Moreton, 41; Manoah, 8.  
**353.** Luneberg, 150.  
**354.** Elberfeld, 139; Judgment Hymn, 137.  
**355.** Penitence, 94; Nurnberg, 75.  
**356.** Penitence, 94; Pollock, 95.  
**357.** Trias, 18; Manoah, 8.  
**358.** Bethlehem, 52; Thatcher, 64; Steibelt, 59.  
**359.** Eaton, 106; Melita, 103.  
**360.** Scheffler, 109.  
**361.** Kane, 70.  
**362.** Swabia, 66; Kane, 70.  
**363.** Lanesboro, 1; Eekardtsheim, 39.  
**364.** Helle Sonn, 28; St. Agnes, 7.  
**365.** Dover, 60; Monk, 51.  
**366.** Blendon, 79; Federal St., 91.  
**367.** Refuge, 168; Hallet, 170; Calvary, 171.  
**368.** Crucifix, 188; Lausanne, 186.  
**369.** St. Francis, 36; Hervey, 40.  
**370.** St. Ann's, 11; Abridge, 38.  
**371.** Hursley, 93; Winchester, 74.  
**372.** Mendon, 97; Ein Feste Burg, 82.  
**373.** Scheffler, 109; Carey, 104.  
**374.** Scheffler, 109; Carey, 104.  
**375.** St. Thomas, 50; St. Michael, 54.  
**376.** Kane, 70; Swabia, 66.  
**377.** Invitation, 27; Martyrdom, 14.  
**378.** St. Michael, 54; Thatcher, 64.  
**379.** Horton, 165; Wasted, 157.  
**380.** Vigils, 5; Manoah, 8.  
**381.** Leoni, 211.  
**382.** Abridge, 38; Normanton, 19.  
**383.** Thatcher, 64; Potsdam, 55.  
**384.** Lob Gott, 21; St. Agnes, 7.  
**385.** Lowestoffe, 45.  
**386.** Olivet, 206; (*repeat fifth line of each verse.*)  
**387.** St. Thomas, 50; St. Michael, 54.  
**388.** Olney, 57; Eternity, 63.  
**389.** Nurnberg, 75; Wareham, 89.  
**390.** Vienna, 154; Pleyel's Hymn, 156.  
**391.** Vespers, 102; Brengle, 96.  
**392.** Eternity, 63; Dover, 60.  
**393.** Belgrave, 32; Abridge, 38.  
**394.** Monkland, 151; Horton, 165.  
**395.** Hervey, 40; Eekardtsheim, 39.  
**396.** Abridge, 38; Barby, 43; Lanesboro, 1.  
**397.** Belgrave, 32; Vigils, 5.  
**398.** Morning Hymn, 77; Bonn, 101.  
**399.** St. Agnes, 7; Manoah, 8.  
**400.** Vigils, 5; Southwell, 16.  
**401.** Fairfield, 68; Diademata, 71.  
**402.** Swabia, 66; Fairfield, 68.  
**403.** Weber, 162; Solitude, 164.  
**404.** Allemagne, 132; Come, 133.  
**405.** Morning Star, 146.  
**406.** Scheffler, 109; Eaton, 106.  
**407.** Scheffler, 109; Melita, 103.  
**408.** Scheffler, 109; Lambert, 107.  
**409.** Scheffler, 109; Lambert, 107.  
**410.** Hervey, 40; Burlington, 33.  
**411.** Belgrave, 32; Trias, 18.

CHORISTER'S REGISTER.—CHURCH BOOK, (GENERAL COUNCIL.)

- 412.** Brengle, 96; Winchester, 74.  
**413.** Barby, 43; St. Ann's, 11; Lob Gott, 21.  
**414.** Eckardtshelm, 39; Helle Sonn, 28.  
**415.** Knecht, 12; Trias, 18.  
**416.** Bonn, 101; Germany, 98.  
**417.** Burlington, 33; Lanesboro, 1.  
**418.** Stoerl, 123; Benedic Anima, 124.  
**419.** Moredon, 41; Northampton, 10.  
**420.** Belgrave, 32; Hervey, 40.  
**421.** Submission, 203.  
**422.** Wer Gott Vertraut, 136.  
**423.** Herold, 176; Spanish Hymn, 178.  
**424.** St. Theodulph, 183; Lausanne, 186.  
**425.** Schneider, 56; Dennis, 58; Steibelt, 59.  
**426.** Mendon, 97; Dortmund, 100.  
**427.** Steibelt, 59; St. Michael, 54.  
**428.** Zebulon, 210; Old 148th, 207.  
**429.** Herold, 176; Horton, 165; Spanish Hy., 178.  
**430.** Lausanne, 186; Aurelia, 189.  
**431.** Neumark, 108; Lambert, 107.  
**432.** Cambridge, 53; Weimar, 65.  
**433.** Fairfield, 68; Thessalonica, 69.  
**434.** Kane, 70.  
**435.** Olivet, 205; Italian Hymn, 205.  
**436.** Weimar, 65; Cambridge, 53.  
**437.** Hursley, 93; Dismission, 90.  
**438.** Stockton, 35; St. Agnes, 7.  
**439.** Nun Danket, 213.  
**440.** Herold, 176; Tichfield, 175.  
**441.** Lob Gott, 21; Bedford, 31.  
**442.** Thatcher, 64; Dover, 60.  
**443.** Cambridge, 53; St. Thomas, 50; Steibelt, 59.  
**444.** Austria, 125; Departure, 126; Darmstadt, 128.  
**445.** Chemnitz, 80; Blendon, 79.  
**446.** Melita, 103; Eaton, 106.  
**447.** Seelenbrautigam, 217.  
**448.** Luneberg, 150.  
**449.** Old 100th, 86; Lentz, 73.  
**450.** Wareham, 89; Bonn, 101.  
**451.** Siberia, 112; Roe, 116; Fountain, 113.  
**452.** Amsterdam, 198.  
**453.** Aurelia, 189; Lausanne, 186.  
**454.** Lubeck, 193; Dretzel, 192.  
**455.** Leipsic, 181; Bohemia, 179.  
**456.** Angels' Song, 46; Brattle St., 48.  
**457.** Dover, 60; Olney, 57.  
**458.** Christmas, 37; Miles Lane, 25.  
**459.** Chemnitz, 80; Morning Hymn, 77.  
**460.** Migdol, 87; Creation, 105; Federal St., 91.  
**461.** Manoah, 8; Martyrdom, 14.  
**462.** Weimar, 65; Silver St., 49.  
**463.** Weimar, 65; Steibelt, 59.  
**464.** Creation, 105; *(repeat first two strains.)*  
**465.** St. Thomas, 50; Weimar, 65.  
**466.** St. Agnes, 7; Trias, 18.  
**467.** Meribah, 143; Adolphus, 142.  
**468.** Park St., 76; Hursley, 93.  
**469.** Vespers, 102; Tallis' Evening Hymn, 78.  
**470.** Helle Sonn, 28; Windsor, 26.  
**471.** Hallett, 170; Nuremberg, 166.  
**472.** Holley, 163; Spanish Hymn, 178.  
**473.** Solitude, 164; Holley, 163; Pleyel's Hy., 156.  
**474.** Hursley, 93; Migdol, 87; Benevolence, 72.  
**475.** Lanesboro, 1; Eckardtshelm, 39.  
**476.** Weber, 162; Horton, 165.  
**477.** Thatcher, 64; Steibelt, 59; Kane, 70.  
**478.** Wiltshire, 29; Normanton, 19.  
**479.** Barby, 43; Vigils, 5.  
**480.** Dismission, 90; Brengle, 96.  
**481.** St. Etheldreda, 20; Trias, 20.  
**482.** Hamburg, 92; Dismission, 90.  
**483.** Webbe, 219.  
**484.** Resignation, 141; Calm, 140.  
**485.** Sienna, 62; Eternity, 63.  
**486.** Thatcher, 64; Dennis, 58; Fairfield, 68.  
**487.** Weimar, 65; Olney, 57.  
**488.** Dennis, 58; Sienna, 62.  
**489.** Angels' Song, 46; Lowestoffe, 45.  
**490.** St. Francis, 36; Palestine, 41.  
**491.** Lowestoffe, 45; Brattle St., 48.  
**492.** Lowestoffe, 45; Angels' Song, 46.  
**493.** America, 204.  
**494.** Zebulon, 210; Old 148th, 207.  
**495.** Hollar, 115; Stuttgart, 117; Bavaria, 129.  
**496.** Hamburg, 92; Pollock, 95.  
**497.** Ein Feste Burg, 82; Old 100th, 86.  
**498.** Old 25th, 67; Swabia, 66.  
**499.** Kane, 70; Old 25th, 67.  
**500.** Nun Danket, 213.  
**501.** Monkland, 151; Hendon, 155.  
**502.** Mendon, 97; Chemnitz, 80.  
**503.** Creation, 105; Eaton, 106.  
**504.** Refuge, 168; Hallett, 170.  
**505.** Vulpius, 182; St. Alphege, 180.  
**506.** Bedford, 31; Southwell, 16.  
**507.** Creation, 105.  
**508.** Horton, 165; Edyfield, 161.  
**509.** Weber, 162; Pleyel's Hymn, 156.  
**510.** Morning Hymn, 77; Chemnitz, 80.  
**511.** Allemagne, 132; Neander, 131.  
**512.** Southwell, 16; Bedford, 31.  
**513.** Cambridge, 53; St. Thomas, 50.  
**514.** Trias, 18; Hervey, 40.  
**515.** Redhead, 153; Solitude, 164.  
**516.** St. Thomas, 50; Sienna, 62.  
**517.** Eventide, 215.  
**518.** Innocents, 158; Horton, 165.  
**519.** Belgrave, 32; Trias, 18.

CHORISTER'S REGISTER.—CHURCH BOOK, (GENERAL COUNCIL.)

520. Anatolius, 195.  
 521. Penitence, 94; Hursley, 93.  
 522. Tallis' Evening Evncing, 78; Mendon, 97.  
 523. Hursley, 93; Federal St., 91.  
 524. Devotion, 88; Greenfields, 228.  
 525. Gounod, 135; Konigsberg, 134.  
 526. Italian Hymn, 205; America, 204.  
 527. Ephrata, 187; Romaine, 184.  
 528. Hallett, 170; Bortmansky, 167.  
 529. Manoah, 8.  
 530. Weber, 162; Wansted, 157.  
 531. Nuremberg, 166.  
 532. Roe, 116; Siberia, 112.  
 533. Moredon, 41; Manoah, 8.  
 534. Palestine, 42; St. Francis, 36.  
     St. Etheldreda, 20.  
 535. Manoah, 8; Invitation, 27.  
 536. Bethany, 200; Oxford, 223; (*omit ties.*)  
 537. Meribah, 143; Adolphus, 142.  
 538. St. Ann's, 11; Belgrave, 32.  
 539. Vigils, 5; Martyrdom, 14.  
 540. Martyrdom, 14; Northampton, 10.  
 541. Thessalonica, 69; Fairfield, 68.  
 542. Hinton, 221.  
 543. Regent Square, 120; *Benedic Anima*, 124.  
 544. Neumark, 108; Scheffler, 109.  
 545. Neumark, 108; Scheffler, 109.  
 546. Neumark, 108; Scheffler, 109.  
 547. Judgment Hymn, 137; Elberfeld, 139.  
 548. Neumark, 108; Scheffler, 109.  
 549. Scheffler, 109.  
 550. St. Ann's, 11; Windsor, 26.  
 551. Melita, 103; Scheffler, 109.  
 552. Hinton, 221.  
 553. Trias, 18; St. Peter, 34.  
 554. Evarts, 190; Crucifix, 188.  
 555. Stella, 83; Wareham, 89; Federal St., 91.  
 556. Barby, 43; Northampton, 10.  
 557. Pleyel's Hymn, 156; Vienna, 154.  
 558. Weber, 162; Redhead, 153.  
 559. Calvary, 171.  
 560. Meinhold, 194; Lubeck, 193.  
 561. Sienna, 62; Dover, 60; Steibelt, 59.  
 562. St. Godrie, 208; Old 148th, 207.  
 563. Duke St., 81; Lurman, 85.  
 564. Jerusalem, 22; Manoah, 8.  
 565. Judgment Hymn, 137; Elberfeld, 139.  
 566. Federal St., 91; Hamburg, 92.  
 567. Barby, 43; St. Agnes, 7.  
 568. Penitence, 94; Hamburg, 92.  
 569. Dies Ira, 148.  
 570. Aithlone, 144; Meribah, 143.  
 571. Windsor, 26; Trias, 18.  
 572. Thessalonica, 69; Old 25th, 67.  
 573. Judgment Hymn, 137; Elberfeld, 139.  
 574. Manoah, 8; Belgrave, 32.  
 575. Dismission, 90; Federal St., 91.  
 576. Konigsberg, 134; Gounod, 135.  
 577. Kane, 70.  
 578. Paradise, 216.  
 579. Jerusalem, 22; St. Agnes, 7; Wiltshire, 29.  
 580. Wachet Auf, 147.  
 581. Darmstadt, 128; Departure, 126.  
 582. Hollingside, 177; Tichfield, 175.  
 583. Leoni, 211.  
 584. Leoni, 211.  
 585. Weimar, 65; Eternity, 63; Steibelt, 59.  
 586. Aurelia, 189; Lausanne, 186.  
 587. Ewing, 185; Lausanne, 186.  
 588. St. Theodulph, 183; Ewing, 185.

---

J. M. ARMSTRONG & CO.,  
 MUSIC TYPOGRAPHERS,  
 Philadelphia.

---























